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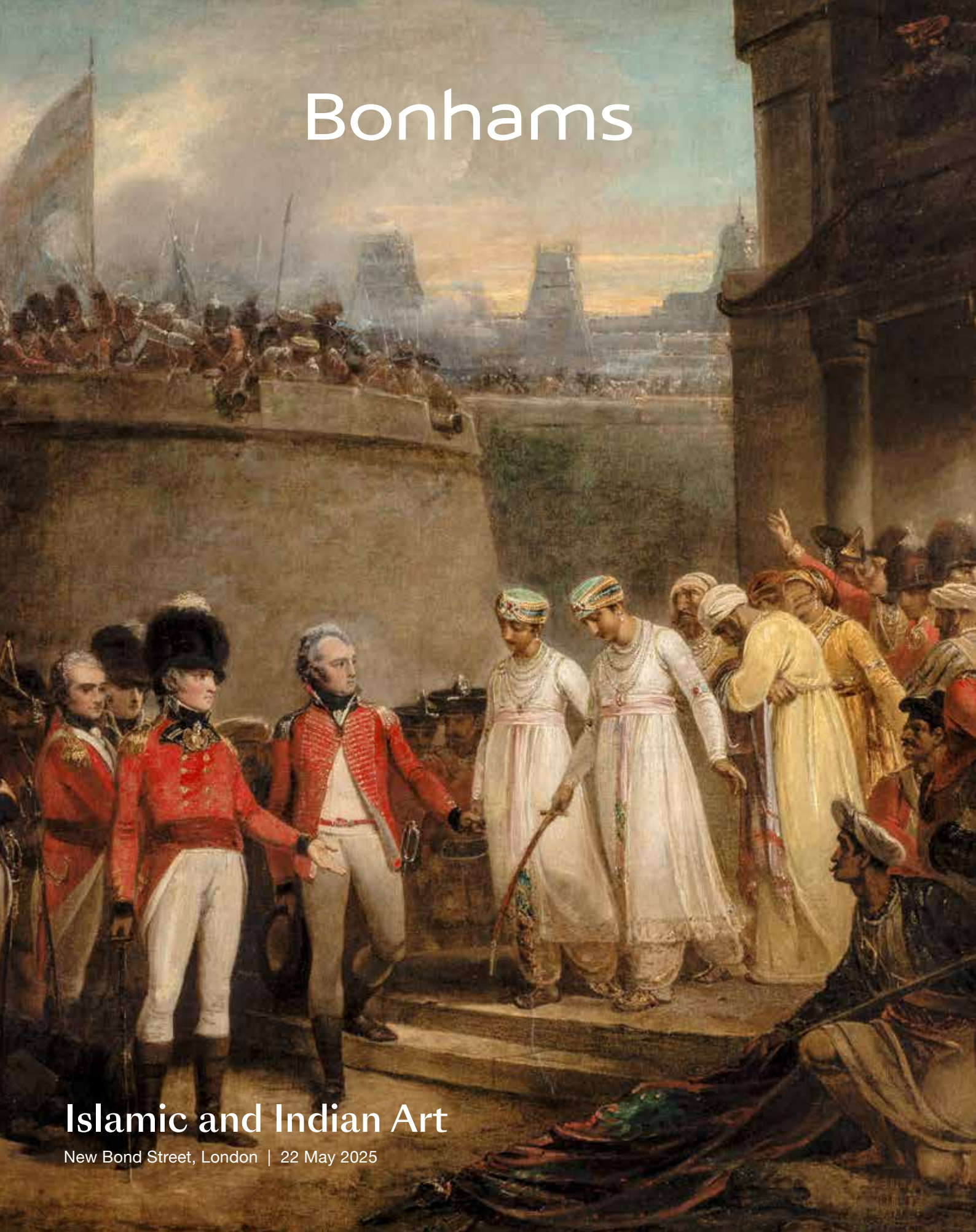

Islamic and Indian Art

New Bond Street, London | 22 May 2025

Islamic and Indian Art

New Bond Street, London | Thursday 22 May 2025 at 11am

BONHAMS

101 New Bond Street
London W1S 1SR
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SALE NUMBER

30703
Lots 1 - 303

ILLUSTRATIONS

Front Cover: Lot 154
Back Cover: Lot 25
Inside Front Cover: Lot 24
Inside Back Cover: Lot 208

VIEWINGS

Sunday 18 May, 11am - 3pm
Monday 19 May, 9am - 5pm
Tuesday 20 May, 9am - 5pm
Wednesday 21 May, 9am - 5pm

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Condition is not stated in the catalogue. The absence of such reference does not imply that the lot is in good condition or free from faults. Prospective buyers should satisfy themselves by inspection as to the condition of each lot. Condition reports can, however, be provided on request, but are for general guidance only and any such report is, of necessity, subjective.

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Islamic and Indian, Middle Eastern and South Asian Art

London

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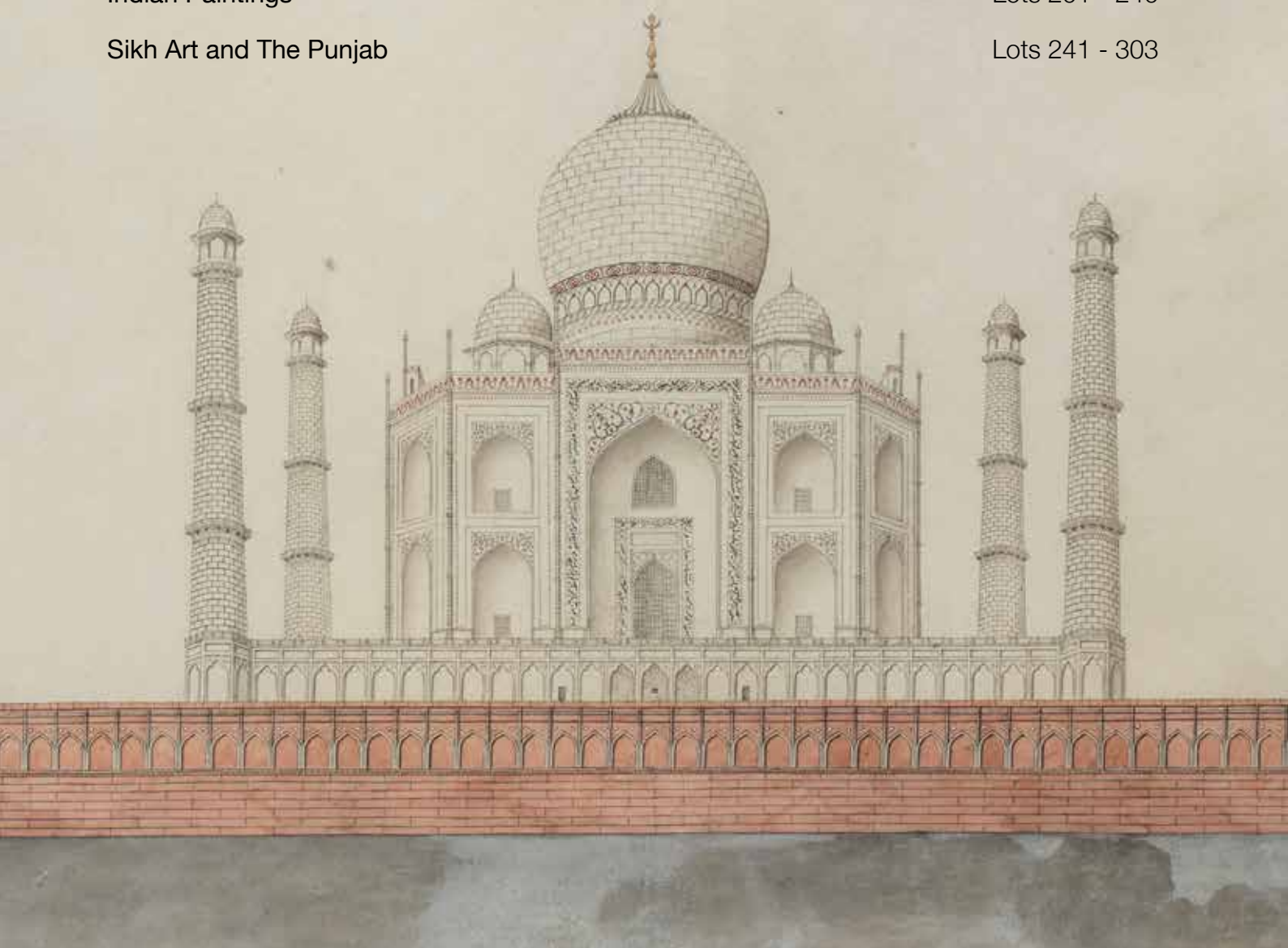

1

1 R

TWO CONJOINED LEAVES FROM A QUR'AN WRITTEN IN EASTERN *KUFIC* SCRIPT
PERSIA OR MESOPOTAMIA, 11TH-12TH CENTURY

Arabic manuscript on paper, one leaf mounted above the other, each with 17 lines of text in eastern *kufic* script in black ink with diacritics in black ink, vowel points in red, with gold roundel verse markers outlined in black, gold and polychrome illuminated marginal medallions cut out and laid down at top and bottom, probably from the original manuscript
total visible dimensions 610 x 222 mm.

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

Provenance
Christie's South Kensington, *Arts and Textiles of the Islamic and Indian Worlds*, 10th October 2014, lot 255.

Text
Qur'an, *sura* III, *al-'Umran*, verses 116-133.

Two leaves from the same Qur'an are in the Nasser D. Khalili Collection (see F. Déroche, *The Abbasid Tradition*, Oxford 1992, pp. 178-179, no. 95). He classifies and discusses the script as New Style 1 (op. cit., pp. 132-135). The two Khalili leaves have been modified in a similar fashion to our leaves: juxtaposed, with marginal medallions trimmed from their original positions and applied to the upper and lower margins and which suggests that they come from the same source.

2

A LEAF FROM A DISPERSED MANUSCRIPT OF THE QUR'AN WRITTEN IN *MAGHRIBI* SCRIPT ON PINK PAPER
ANDALUSIA, LATE 12TH-EARLY 13TH CENTURY

Arabic manuscript on pink paper, 5 lines to the page written in bold elegant Andalusian *maghribi* script in brown ink, *sukun* and *tashdid* in blue, letter pointing and vocalisation in gold, *hamza* marked by yellow and green dots, large illuminated circular markers between verses, illuminated triangular device in wide margins
335 x 260 mm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Bonhams, *Islamic and Indian Art*, 1st May 2003, lot 10 (two leaves in the lot)

Text
Qur'an, *sura* LXIV, *Taghabun*, Mutual Loss and Gain, verses 11-14 (part); 16 (part)-verse 18 (end).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

2

3

The attribution of these striking pink folios to Spain is based primarily on the use of paper. In the Maghreb, parchment remained in frequent use for the writing of Qur'ans into the 19th century. Spain, however, had been manufacturing and using high quality paper for manuscripts of all kinds for some time. Manuscripts like this one, on pink dyed paper are believed to have been produced in Jativa, near Valencia, the site of the earliest documented paper mill in Spain (Marcus Fraser and William Kwiatkowski, *Ink and Gold: Islamic Calligraphy*, Berlin and London, 2006, p.64).

For other examples and discussion, see: T. Falk, *Treasures of Islam*, Geneva 1985, p. 39, no. 7; Sam Fogg, *Islamic Manuscripts*, London 2000, pp. 22-23, no. 7.

3 R

AN ILLUSTRATED MANUSCRIPT LEAF INCORPORATING SECTIONS FROM JAMI'S *HAFT AWRANG* AND NIZAMI'S *ISKANDAR-NAMEH*
PERSIA, 16TH CENTURY
Persian manuscript on paper, central text written in four columns of *nasta'liq* within gold cloudbands, further text written diagonally in outer margins, inner margins ruled in colours and gold, illustration depicting chess-players in a garden in gouache and gold, not illustrating the text
leaf 362 x 240 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Acquired from a dealer in Connaught Street, London W2, 1980s.

The central part of the text is from the *Layla va Majnun* of Jami's *Haft Awrang*, and the outer part from the *Iskandar-nameh* of Nizami's *Khamsa*. The panel between the central section and the outer columns with the heading 'Khusraw talking' has unidentified poems. The painting does not match the content of the text.

4 •
A RARE QUR'AN IN 30 *JUZ'*, COPIED BY AHMAD 'AMIR ZAYD AL-SHAFI'I
ARABIAN PENINSULA, POSSIBLY HEJAZ, COMPLETED ON FRIDAY, 26 DAYS AFTER RABI' II 1293/21ST MAY 1876
Arabic manuscript on paper, 30 volumes, each with approximately 16-18 leaves, catch-words, 11 lines to the page written in bold black *naskhi*, verse-endings marked with red inverted commas, first two leaves of first *Juz'* with gilt decorations above and below the first two *sura*, *sura* headings written in *riqa'* in red, contemporary red morocco with flaps, covers ruled in blind with three decorative medallions of arabesque designs to covers, also in blind, paper labels on upper covers of some volumes (remains of labels on others)
230 by 165 mm.(30)

£15,000 - 20,000
€17,000 - 23,000
US$20,000 - 27,000

Provenance
With Bloomsbury Auctions.
Private collection, USA.

While thirty-volume Qur'ans are commonly seen in Sini (Chinese) or Maghribi (North African) manuscripts, it is rare in those produced in the Arabian Peninsula. Only the first double page of the first volume of our manuscript is illuminated, and this in a rather provincial manner.

The division of the Qur'an into 30 equal parts was often done to facilitate the reader to recite the entire work within one calendar month. This was particularly efficient practice within the context of a communal mosque, especially during the holy month of Ramadan, because it facilitated individuals reading separate *juz'* simultaneously.

The Shafei name is a prominent one in the Hijaz area of Saudi Arabia, possibly with connections to the historical Al-Shafei Mosque in Jeddah. Each of the volumes has a dedication to Ahmad Muhammad, son of Shaykh Muhammad al-Banhawi and Shaykh Muhammad Hijazi Zaghlul. It is possible that they were regional potentates in the peninsula who comissioned the manuscript.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

5
THREE ILLUMINATED LEAVES FROM AN ALBUM CONTAINING *HADITHS* OF THE PROPHET
OTTOMAN TURKEY, 17TH CENTURY
Arabic manuscript on paper, each consisting of one line written in larger *thuluth* script in black ink, below this a panel containing four lines of text written in smaller *naskhi* script on a pink ground, this panel flanked by gold-sprinkled panels, outer borders with bold stylised foliate motifs outlined in gold on a buff ground, reverse with green paper backing
165 x 235 mm.(3)

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
With Arthur Probsthain, Great Russell Street, London.

The iconic London bookshop, founded by the Probsthain family in 1903, has been a fixture at 41 Great Russell Street, opposite the British Museum, since 1905. Initially managed by Arthur Probsthain, it later passed to his nephew, Walter Sheringham, who took over in 1941. He was soon joined by his wife in 1943. Their children, Michael and Lesley, became involved in the 1970s, ensuring the continuity of this renowned family business. For decades, Probsthain's has been considered one of the foremost dealers in Chinese books in the Western world.

6

7

6 •
AN ILLUMINATED QUR'AN
MUGHAL, NORTH INDIA, 17TH-18TH CENTURY
Arabic manuscript on paper, 421 leaves, 14 lines to the page written in fine *naskh* script with diacritics and vowel marks in black and red, inner margins ruled in gold, red and blue, verse-endings marked with gold roundels decorated with red and blue dots, *juz'* divisions, and instructions such as *sajdah* written in white within gold illuminated marginal devices, sub-divisions within each *juz'*, such as *hizb*, a third, an eighth and a quarter written in red in outer margins, catchwords, *sura* headings written in *riqa'* in red within cloudbands against a gold ground, one double-page illuminated frontispiece in colours and gold, double-page illuminated finispiece, binding with embossed gold panels containing repetitions of Qur'an, *sura* LVI, *al-waqi'ah*, verse 79 ('which none may touch except the purified')
308 x 190 mm.

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

Provenance
Private UK collection since the 1970s.

The manuscript is unusual in that all the attributes of God, and the opening to the instructions to believers are written in red throughout the text.

7 • R
A MANUSCRIPT INCORPORATING VERSES FROM THE *DIVAN* OF HAFIZ, AND OTHER POEMS ATTRIBUTED TO HIM, A PREFACE TO HIS WORK, AND OTHER POEMS ABOUT HAFIZ
PERSIA, 17TH CENTURY
Persian manuscript on paper, 214 leaves, 15 lines to the page written in *nasta'liq* script in black ink in two columns, inner margins ruled in blue and gold, one illuminated double-page frontispiece in colours and gold with outer borders decorated with profuse floral motifs, two further double-page illuminated frontispieces, *last two leaves later replacements*, Qajar lacquer binding with front and rear covers depicting scenes with dervishes and youths, inner covers with floral motifs in gold on a red ground
218 x 125 mm.

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
Private UK collection since approximately the 1970s.

For the full note on this lot, see the online catalogue.

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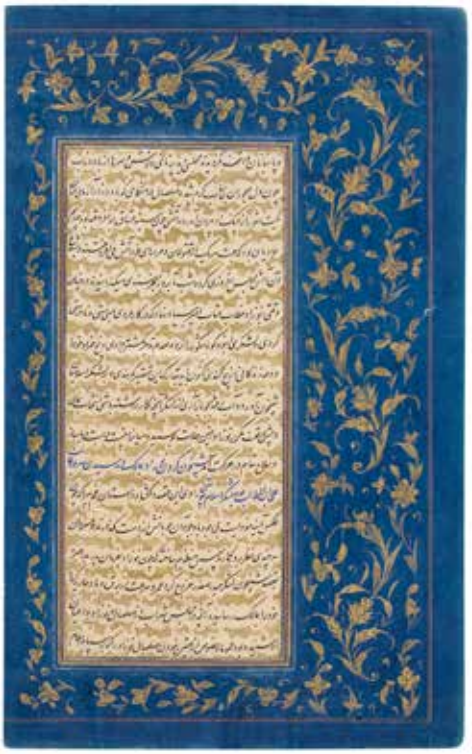

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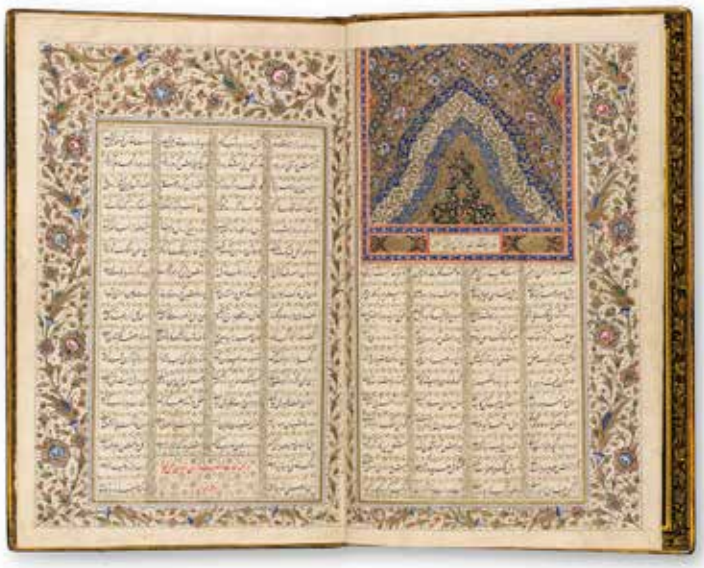


9

8 • R

AN ILLUMINATED MANUSCRIPT CONSISTING OF A PROSE VERSION OF THE *KHAVARAN-NAMEH*, STORIES RELATING TO IMAM 'ALI, ASCRIBED TO 'IMAD AL-HASANI IN THE COLOPHON WRITTEN BY THE QAJAR CALLIGRAPHER 'ABD AL-GHAFFAR TABRIZI
PERSIA, THE TEXT 17TH CENTURY, THE MARGINS AND LAST PAGE MID-19TH CENTURY
Persian manuscript on paper, 69 leaves, 17 lines to the page written in fine *nasta'liq* in black ink within cloudbands on a gold ground, inner margins ruled in red, green and gold, wide outer margins of blue paper, one illuminated headpiece, outer margins of the first nine leaves decorated with large, bold floral motifs in gold, headings written in blue and red ink, probably contemporary binding, red morocco gilt with stamped central medallions and cornerpieces
303 x 190 mm.

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
A London collector (d. 2006), acquired in the London art market in the mid-1980s-90s; and by descent.

For the full note on this lot, see the online catalogue.

9 • R

NIZAMI, *MAKHZAN AL-ASRAR*, THE FIRST BOOK OF THE *KHAMSA*, COPIED BY FAZLULLAH, SON OF THE DECEASED MIRZA FAZLULLAH, THE CALLIGRAPHER (*KHOSH-NEVIS*) QAJAR PERSIA, DATED RAJAB 1328/JULY-AUGUST 1910
Persian manuscript on paper, 35 leaves, 17 lines to the page written in fine *nasta'liq* in black ink in four columns, inner margins ruled in blue and gold, headings in red and blue, catchwords, one double-page illuminated frontispiece, contemporary lacquer binding, doublures with central floral medallions in gold on a black ground
270 x 173 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
A London collector (d. 2006), acquired in the London art market in the mid-1980s-90s; and by descent.

For the full note on this lot, see the online catalogue.

10

11

MANUSCRIPTS FROM THE SHAKERINE COLLECTION

10 •
PIR MUHAMMAD IBN PIRI AHMAD BIN KHALIL, *KITAB ANIS AL-'ARIFIN*, ON POETRY
OTTOMAN TURKEY, DATED AH 995/AD 1586-87
Arabic, Persian and Ottoman Turkish on paper, 167 leaves plus 2 fly-leaves, 21 lines to the page, written in *ince* and *taliq* script in black ink in one and two columns, inner margins ruled in gold and black, titles or important words in red, illuminated headpiece in colours and gold, light brown gilt binding with stamped central medallion, with flap, one cover detached
240 x 145 mm.

£5,000 - 7,000
€5,800 - 8,200
US$6,700 - 9,400

Provenance
The Shakerine Collection.

Literature
N. Safwat, *A Collector's Eye: Islamic calligraphy in Qur'ans and other manuscripts*, London 2010, pp. 250-251, no. 65.

11
AN ILLUMINATED *RUZNAME* (ALMANAC OR CALENDAR), IN SCROLL FORM, COPIED BY SULAYMAN, KNOWN AS HIKMATI
OTTOMAN TURKEY, LATE 18TH/EARLY 19TH CENTURY
Arabic and Ottoman Turkish manuscript on vellum, text and tables written horizontally and vertically in *naskhi* script in black and red ink, columns ruled in gold, on a wooden spool with two amber terminals
10.2 x 75 cm. long

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
The Shakerine Collection.

Literature
N. Safwat, *A Collector's Eye: Islamic calligraphy in Qur'ans and other manuscripts*, London 2010, pp. 294-295, no. 79.

The same scribe is recorded in a *ruzname* sold in these rooms, Bonhams, *Islamic and Indian Art*, 1st May 2003, lot 72 (dated AH 1223/AD 1808). There is another in the John Rylands University Library (see J. Schmidt, *A Catalogue of the Turkish Manuscripts in the John Rylands University Library*, Leiden 2011, pp. 261-262, no. 157), dated AH 1199 AH/AD 1784-85; and another offered at Christie's, *Islamic, Indian, Southeast Asian Manuscripts, Miniatures and Works of Art*, 28th November 1983, lot 107, dated AH 1215/AD 1800-01.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

12

A LARGE ILLUMINATED *HILYEH*, SIGNED BY AL-HAJJ AHMAD KAMAL
NEAR EAST OR TURKEY, 20TH CENTURY

Arabic manuscript on cream paper, the composition consisting of a central roundel containing ten lines of text written in *naskhi* script in gold, this surrounded by roundels containing the names of Allah, Muhammad, Hasan, Husain and of the four Caliphs, two panels of larger text in gold above the central roundel, this all on a ground of floral sprays on a maroon ground, a single line of large *naskhi* below the roundel, below this a further panel of four lines of smaller *naskhi* script, the border outside this depicting captioned items associated with the Prophet, in a lunette above the central panel naturalistic depictions of Mecca and the Mosque of the Prophet at Medina, outside this an arched border containing verses from the Qur'an written in large *thuluth* script in gold, the outer borders with profuse floral and vegetal decoration in gold, the upper corners each with a roundel containing a depiction of further mosques, framed
120 x 85 cm.; frame 129 x 94 cm.

£3,000 - 4,000
€3,500 - 4,700
US$4,000 - 5,300

Provenance
Christie's, *Islamic Art, Indian Miniatures, Rugs and Carpets*, 19th October 1993, lot 17.
The Shakerine Collection.

12

13

TWO ILLUMINATED CALLIGRAPHER'S DIPLOMAS (*IJAZEH*)
OTTOMAN TURKEY, DATED AH 1269/AD 1852-53

Arabic manuscript on paper laid down on card, each comprising an upper line in large black *thuluth* within stylised cloudbands, with two and three lines respectively beneath this written in neat *naskhi*, lower cartouches giving the details of the *ijazeh*, text bordered by floral illumination in colours and gold, inner and outer borders further decorated with further floral, foliate and vegetal motifs
album pages 220 x 260 mm. and slightly smaller(2)

£1,200 - 1,500
€1,400 - 1,700
US$1,600 - 2,000

Provenance
The Shakerine Collection.

13

14

AN ILLUMINATED CALLIGRAPHIC PANEL (*QIT'A*)
OTTOMAN TURKEY, 18TH CENTURY

Arabic manuscript on paper laid down on card, a single line of large black *thuluth*, below this two lines of neat *naskhi*, below this seven lines in *naskhi* written diagonally, text bordered by two panels of illumination, inner margins ruled in gold, marbled outer borders
calligraphic panel 94 x 155 mm.; album page 142 x 224 mm. (sight)

£1,200 - 1,500
€1,400 - 1,700
US$1,600 - 2,000

Provenance
The Shakerine Collection.

14

15

16

15 • R

TWENTY-NINE ILLUMINATED QUR'AN *AJZA'*, COPIED BY MUHAMMAD SADIQ AL-HUSAINI AL-YAZDI
QAJAR PERSIA, DATED AH 1243/AD 1827-28

Arabic manuscript on paper, each volume with 12 lines to the page written in *naskhi* in black ink, inner margins ruled in red, green, gold and blue, verse-endings marked by illuminated rosettes, *sura* headings in white or blue or pink *riqa'* against a gold ground within polychrome cartouches, illuminated marginal devices marking *hisb*, the illuminated opening double pages of each *juz'* decorated with a gold and polychrome border of interlacing flowers and an illuminated heading, *juz* I with a double-page opening illuminated frontispiece, green leather binding
257 x 167 mm.(29)

£10,000 - 15,000
€12,000 - 17,000
US$13,000 - 20,000

Provenance
The Shakerine Collection.

Literature
N. Safwat, *A Collector's Eye: Islamic calligraphy in Qur'ans and other manuscripts*, London 2010, pp. 62-63, no. 11.

For a Qajar Qur'an in thirty sections, with fitted case and dated AH 1271/AD 1854-55, see Christie's, *Art of the Islamic and Indian Worlds*, 21st April 2016, lot 120. For another comparable set, in sixty volumes and dated AH 1258-59/AD 1842-44, in a lacquered wood box, see Sotheby's, *Arts of the Islamic World*, 1st May 2019, lot 52.

16 • R

A SMALL ILLUMINATED QUR'AN
QAJAR PERSIA, 19TH CENTURY

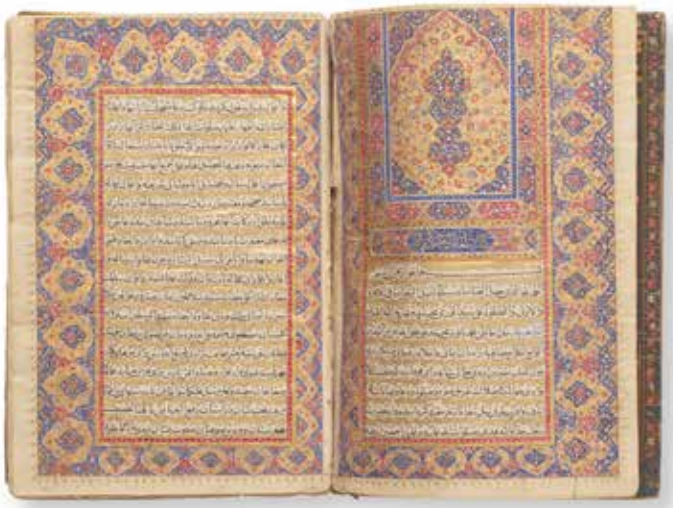
Arabic manuscript on paper, 306 leaves, 22 lines to the page written in small *naskhi* script in black ink within cloudbands on a gold ground, inner margins ruled in black and gold, verse-endings marked by gold and polychrome rosettes, *sura* headings written in *riqa* script in red on a gold ground within cartouches, illuminated devices in wide margins marking the *juz* and *nifs*, marginal texts in *nasta'liq* script within cloudbands on a gold ground, illuminated double-page opening in colours and gold, floral lacquer binding, doublures with floral sprays
99 x 60 mm.

£1,200 - 1,800
€1,400 - 2,100
US$1,600 - 2,400

Provenance
The Shakerine Collection.

Literature
N. Safwat, *A Collector's Eye: Islamic calligraphy in Qur'ans and other manuscripts*, London 2010, p. 72, no. 13.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



17

18

17 • R

MULLAH MUHAMMAD BAQIR IBN MUHAMMAD TAQI MAJLISI, *KITAB ZAD AL-MA'AD* (PROVISIONS FOR THE HEREAFTER), COPIED BY 'ABD AL-WAHAB
QAJAR PERSIA, DATED AH 1250/AD 1834-35

Arabic and Persian manuscript on paper, 256 leaves, 18 lines to the page written in *naskhi* script in black ink, inner margins ruled in black and gold, several leaves with Persian interlinear translation in *nasta'liq* script in red, significant words and phrases in red and blue, titles written in gold *riqa'* outlined in black within a cartouche, fine illuminated double-page frontispiece, floral lacquer binding
207 x 142 mm.

£3,000 - 4,000
€3,500 - 4,700
US$4,000 - 5,300

Provenance
Sotheby's, *Fine Oriental Manuscripts and Miniatures*, 19th April 1983, lot 159 (illustrated).
The Shakerine Collection.

Literature
N. Safwat, *A Collector's Eye: Islamic calligraphy in Qur'ans and other manuscripts*, London 2010, pp. 220-221, no. 55.

Muhammad Baqir bin Muhammad Taqi bin Maqsud 'Ali al-Majlisi al-Isfahani was born in 1627 and was Shaykh al-Islam during the reign of Shah Sulayman Safavi (reg. 1666-94), and Mulla Bashi under Shah Sultan Husayn (d. 1713). His works include *Bihar al-Anwar*, Seas of Lights, and *Zad al-ma'ad*, the well-known book of prayers and pious observances for ordinary and special days throughout the year.

It is arranged into 14 chapters, with sub-divisions. The first nine chapters are on religious practices and prayers of the 12 lunar months. In this manuscript, it starts with the month of Rajab. Other sections are on rituals of each month, common prayers, pilgrimages to holy places, on death and funerals and religious taxes.

This manuscript is copied in fine *naskhi* for Aqa Haji Baba, son of the deceased Haji Ghulam Husayn Kazeruni, by 'Abd al-Wahhab in the month of Safar 1250/June-July 1834. Neither the patron nor the scribe is identified. Section headings are written in *riqa'*, in gold, outlined in black in finely illuminated panels. Short titles of each section are written on the top-right corners of each recto folio in blue, except the month of Rajab which is in gold. Several leaves have the *Kumayl* prayer, written in interlinear Persian in *nasta'liq* in red, which is included amongst those prayers to be recited in the month of Sha'ban.

18 • R

BADR AL-DIN ABU NASR FARAHI (D. 1242), *LAMA'AT AL-BADR*, A VERSE COMMENTARY ON THE *AL-JAMI' AL-SAGHIR*, IN CONCERTINA FORM
QAJAR PERSIA, 19TH CENTURY

Persian manuscript on paper, 21 leaves, 40 album pages of text recto and verso, text written in *nasta'liq* script in black ink within cloudbands on a gold ground, 11-12 lines to the page, titles in red, inner margins ruled in colours, laid down on card album pages of several different colours, illuminated opening headpiece in colours and gold, light brown leather with stamped gilt central medallions
275 x 180 mm.

£1,200 - 1,500
€1,400 - 1,700
US$1,600 - 2,000

Provenance
The Shakerine Collection.

Literature
N. Safwat, *A Collector's Eye: Islamic calligraphy in Qur'ans and other manuscripts*, London 2010, pp. 228-229, no. 58.

Little is known of the life of Badr al-Din Abu Nasr Farahi, who is mainly known for his *Nesab al-sebyan*, a versified Arabic-Persian vocabulary composed in different metres and which was intended to help children studying Arabic. Our text, the *Lama'at al-badr*, was completed in AD 1220, and is a verse commentary on the *al-Jami' al-saghir*, a treatise on jurisprudence written by Muhammad ibn al-Hasan al-Shaybani (d. AD 805).

19 R

A LARGE CALLIGRAPHIC PANEL WITH TWO LINES IN THE STYLE OF THE 'BAYSUNGHUR' QUR'AN
PERSIA, 19TH/20TH CENTURY

Arabic manuscript on paper, two lines of monumental *muhaqqaq* script written in black ink with diacritics and vowel points in black, verse-endings marked with illuminated roundels, edged, laid down on cloth-covered mount, framed
leaf 55 x 101 cm.; frame 73 x 121 cm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
The Shakerine Collection.

Text
Qur'an, *sura* XL, *Ghafir*, verse 18-the beginning of verse 20.

This large panel copies closely lines from the 'Baysunghur' Qur'an of circa 1400, a monumental manuscript associated with the Timurid prince Baysunghur ibn Shahrukh, though some argue for a closer association with Timur himself. The complete pages which survive measure 177 x 101 cm. It was apparently dismembered by Nadir Shah's troops when they captured Samarqand in the 18th Century. Pages or fragments of pages are now in, for example, the Gulistan Library and the National Library of Iran, Tehran; the Metropolitan Museum, New York; The David Collection, Copenhagen.

A great deal of attention and reverence was accorded during the Qajar dynasty to the original Timurid manuscript, in part because many of the original Timurid pages were dispersed or damaged during the 19th Century, or were heavily restored. As a result of their dispersion in more than one site in Persia (including Quchan and Mashhad), a desire to have similar exercises of monumental calligraphy started to take hold in the late 19th Century, leading to the production of pages imitating the original Timurid version. For an example of a single line from a replacement page produced in the 19th Century, see Sotheby's, *Arts of the Islamic World*, 25th October 2017, lot 55.

The Nasser D. Khalili Collection possesses a section of the original 'Baysunghur' Qur'an, as well as two Qajar pages, dated circa 1880-1920 (see D. James, *After Timur: Qur'ans of the 15th and 16th Centuries*, London 1992, pp. 24-25, nos. 2 and 3. For a history and discussion of the 'Baysunghur' Qur'an and its later replacements and imitations, see pp. 18-23).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

20 •
AN ILLUMINATED COLLECTION OF PRAYERS, INCLUDING AL-JAZULI'S *DALA'IL AL-KHAYRAT*, WITH TWO ILLUSTRATIONS OF MECCA AND MEDINA
NORTH INDIA, KASHMIR, 18TH-19TH CENTURY
Arabic manuscript on light brown paper, 345 leaves, *incomplete*, 6 lines to the page written in large and bold *naskhi* script in black ink within cloudbands on a gold ground, inner text borders consisting of pink flowers on a gold ground, the words *Allah* and *Muhammad* written in red, five double-page illuminated section frontispieces (ff.1b-2a, 119b-120a, 197b-198a and 300b-301a), two full-page illustrations of Mecca (f.50b) and Medina (f.51a), brown leather with stamped gilt medallions of leather onlay
235 x 140 mm.

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
The Shakerine Collection.

Literature
N. Safwat, *A Collector's Eye: Islamic calligraphy in Qur'ans and other manuscripts*, London 2010, pp. 231-233, no. 60.

21
AN IMPORTANT RELIEF-CUT CAMEO GLASS EWER
EGYPT OR NEAR EAST, LATE 10TH/ EARLY 11TH CENTURY
of pale green glass with applied cobalt blue outer layer, piriform with flattened foot, the neck flaring to an oval mouth and pointed pouring lip, decorated in relief to each side with a bird of prey perching on a horned quadruped with crossed front legs, the bird pecking at the back of the quadruped's neck, the wings of the birds in the form of split palmettes, foliate motifs to each side of handle, two bands to neck, a further band below with incised crosses, almond motifs between the birds to front, the relief parts with further cut hatching and cross motifs
20.3 cm. high

£80,000 - 120,000
€93,000 - 140,000
US$110,000 - 160,000

Provenance
Collection of Madame Kismat Pilati, Vienna.
Acquired by the current owner on the 23rd of June, 1976.

This lot is accompanied by a scientific report by Dr. Julian Henderson analysing the composition of the two layers of glass and finding it consistent with a date of production in around the 9th century or slightly later.

The present ewer is an extremely rare and important example of Islamic cameo glass, dating from approximately AD 1000. Closely comparable with the celebrated 'Corning Ewer', in the Corning Museum of Glass, New York, (acc. no. 85.1.1) this ewer exemplifies the intricate artistry and technical prowess of Islamic glassmakers during the early medieval period. Its creation involved advanced techniques such as blowing, casting, relief-cutting, drilling, and applying, resulting in a vessel that not only served a functional purpose but also conveyed cultural and artistic values.

The ewer was crafted using a technique known as cameo glass, which involves layering different coloured glasses and then carving away parts of the top layer to create images in relief. This method, although originating in Roman times, was rediscovered in the Islamic world during the 9th century, probably in Western Asia or Egypt. Relief-cut Islamic glass was mainly produced between the 9th - 11th centuries, a time which ushered in changes to glass technology due to improved administration under the Abbasids and Ayyubids. This led to the movement of skilled artisans to cosmopolitan centres, and the translation of early Arabic scientific texts on glass manufacture prompted experimentation in its production.

The present ewer's thin-walled construction and detailed relief work demonstrate the high level of skill achieved by Islamic glassmakers. The use of transparent blue glass over colourless glass allowed for the creation of delicate and detailed designs, showcasing both technical mastery and artistic expression. The decoration comprising of birds attacking horned animals reflects common motifs in Islamic art, drawing inspiration from earlier traditions in Byzantium and Sasanian Persia. The decoration is comparable to that found on the 'Corning Ewer', which also features opposing horned animals being attacked by birds of prey. Elements of the design, however, show some variation, the example in the Corning Museum with a perching bird at either end, whereas the present ewer features vertical lines with curving upper sections.

We know that the 'Corning Ewer' was acquired by the Corning Museum of Glass in 1985. It was reportedly acquired in Tehran before 1974 and whilst its origin remains uncertain, possible regions of production include Persia, Mesopotamia or Egypt. The ewer's design and technique bear similarities to other Islamic glass objects, such as the Buckley Ewer, in the Victoria and Albert Museum (acc. no. C.126-1936) and the Rock-Crystal Ewers produced for Fatimid rulers in Cairo at the turn of the 10th century.

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22
A RARE FATIMID LUSTRE GLASS CUP
EGYPT, 10TH-12TH CENTURY
of rounded conical form and amber glass, decorated in a brown lustre with four panels containing foliate motifs, divided by radiating vertical bands
10. 5 cm. high

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

Provenance
Collection of Frits Philips Eindhoven.
Acquired by the current owner in London in 2016

Fatimid lustre glass is characterised by monochrome decoration applied only on the exterior surface, often in the form of motifs divided by panels, as in the present lot. A rounded clear glass cup with brown lustre is in the Victoria and Albert Museum, London (Accession No. C.23-1932). A further example is in The Metropolitan Museum of Art, New York (Object No. 1974.74). A Fatimid glass cup of comparable conical form, with a handle, is also in the Victoria and Albert Museum (Accession No. C.28-1932).

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23 R

AN AYYUBID OR EARLY MAMLUK MARVERED GLASS BOTTLE EGYPT OR SYRIA, 12TH/ 13TH CENTURY

of dark brown glass and flattened ovoid form with slight kick to base, the shoulders tapering to a flaring neck, decorated with undulating marvered white trailing

11 cm. high

£15,000 - 20,000
€17,000 - 23,000
US$20,000 - 27,000

Provenance

Professor Oliver Watson (1949-2023)
Sotheby's, *Arts of the Islamic World*, 8 October 2008, lot 124.

Practiced in antiquity, marvered glass rose to popularity again in the Ayyubid and Mamluk periods. It was created by adding trails of glass, normally white or pale-coloured, to a dark matrix and tooling them into patterns before using a marver (a polished stone or iron slab) to push the decoration into the surface. For further information on Islamic marvered glass, see S. Carboni, *Glass from Islamic Lands: The Al-Sabah Collection, Kuwait National Museum*, London, 2001, pp. 291-321.

24

A RARE AND HIGHLY IMPORTANT PROCESSIONAL CROSS INCORPORATING A FATIMID ROCK CRYSTAL JEWEL
EGYPT AND EUROPE, 10TH CENTURY AND LATER

the Fatimid rock crystal element of compressed globular form, carved with three roundels each containing two pairs of confronting birds, a raised band between them flaring at each end, the roundel with stepped border, the birds with carved ornamentation to wings, the rock crystal element surmounting a gilt-copper ferrule of tapering form with applied stepped band to each end, a small hole to each side at the lower end, above the rock crystal element a further gilt-copper ferrule of multi-faceted form with applied stepped band to each end, the ferrule surmounted by a rock crystal cross formed of five parts joined by four silver sleeves decorated in repoussé with large acanthus leaves to each side, the limbs of the cross each terminating in a a fleur-de-lis, further silver mount in the form of a flower applied to the lower limb of the cross

53.5 cm. high

£100,000 - 150,000
€120,000 - 170,000
US$130,000 - 200,000

Provenance

Formerly in a private French collection, acquired in the 1980s in Nogent-le-Retrou in the Department of Orne from a member of the De Tunis family.

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Cross-cultural Devotion and the Use of Fatimid Rock Crystal Elements in Christian Religious Objects

The medieval Mediterranean world was a dynamic arena of cultural exchange, where religious, artistic, and economic interactions often transcended the boundaries of creed and empire. One remarkable testament to this interconnectivity is the reuse of Fatimid rock crystal elements in Christian devotional objects, particularly between the 11th and 14th centuries. These Islamic artifacts, originally produced in Fatimid Egypt (969–1171 AD), were not merely reused for their beauty but were recontextualised to serve Christian liturgical and devotional purposes. Fatimid rock crystal carvings, primarily luxurious vessels and decorative elements, were incorporated into Christian reliquaries, altar furnishings, and liturgical items. Despite their Islamic origins, their fine craftsmanship and beauty was seen as worthy of divine service in some of the most important cathedrals and abbeys of Europe.

Fatimid Rock Crystal

Fatimid rock crystal carvings represent one of the highest achievements in medieval Islamic luxury arts. Produced in court workshops, these clear quartz vessels were painstakingly hollowed out and intricately carved using rotary drills and abrasives. Their transparent quality was prized both for its aesthetic appeal and its associations with divine light and purity.

With the fall of the Fatimid dynasty and the redistribution of its treasures, many of these rock crystal objects entered Christian hands through trde, as diplomatic gifts, and as the spoils of war, particularly following the Crusades and the looting of cities such as Alexandria and Constantinople. Once relocated, these items were often re-mounted in precious metals by Christian artisans and used as Christian objects of devotion. One of the most celebrated examples is the rock crystal ewer from the treasury of the Abbey of Saint-Denis in France, now in the Louvre (acc. No. MR 333). Originally produced in Fatimid Egypt in the 10th or 11th century, the vessel was fitted with an Italian gold filigree lid in the 11th Century and repurposed as a Christian liturgical vessel. Another important ewer is in the Treasury of San Marco, Venice (no. 80), and a further ewer is in the Palazzo Pitti, Florence (inv. No. 1917). These ewers both bear dedicatory inscriptions, the San Marco ewer to the Fatimid Caliph al-'Aziz (reg. 975-96), and the Palazzo Pitti example to the Fatimid Caliph al-Hakim's general, Husain ibn Jawhar. A rock crystal crescent-shaped ornament inscribed with the name of the Fatimid Caliph Imam al-Zahir (reg. 1021-1036), with 14th century European mount, is in the Germanisches Museum, Nuremberg (KG 695). It is intriguing that these pieces were treasured for centuries in a Christian context despite the presence of Arabic inscriptions.

The Cross

Rock crystal crosses, such as the present lot, became popular throughout Europe from the 12th to the 15th Centuries. Hans Hahnloser, in his authoritative study, demarks a particular group, with elegant fleur-de-lis type terminals, as 'lily-crosses', which are mostly attributed to workshops in Venice (see Hans. R. Hahnloser, Susanne Brugger-Koch, *Corpus der Hartsteinschliffe des 12-15. Jahrhunderts*, Berlin, 1985, p. 46). Whilst it is likely that the upper cruciform section of our cross was produced, or perhaps replaced, at a later stage in the 18th or perhaps 19th Century, it still follows in this tradition. The presence of the earlier medieval gilt-copper ferrules, and of the Fatimid jewel, attest to the fact that the whole construction may once have been entirely of a 14th or 15th century date. The four silver mounts decorated with acanthus leaves, most likely 18th Century, are present to bind the separate rock crystal elements together, whilst the fifth, in the form of a flower, may be present to cover a hole which would once have secured the feet of a figure of Christ.

A simple rock crystal cross with limbs terminating in fleur-de-lis, which is perhaps the most similar in form to the present lot, is in the Hessisches Landesmuseum, Darmstadt, and is attributed to 15th Century Venice (acc. no. Kg 63:287). An altar cross in the Schnütgen Musuem, Cologne, dated to circa 1400, has similar wide limbs to the present lot though terminating in trefoils (see Manuela Beer (ed.), *Magic Rock Crystal*, Cologne, 2022, p. 130, fig. 117). Another comparable cross from the 'lily' group is a fine example from the treasury of Erfurt Cathedral attributed to 14th Century Venice (see ibid, pp. 140-151). An altar cross in the Schnütgen Musuem, Cologne, dated to circa 1400, has similar wide limbs to the present lot though terminating in trefoils (see ibid, p. 130, fig. 117).

The Fatimid jewel itself is notable for its depiction of birds. Whilst the larger rock crystal objects typically depict animals (the San Marco Ewer, a lion; the Saint-Denis Ewer, birds), it is unusual to find figurative decoration on smaller objects. A number of small rock crystal bottles or perfume holders from Fatimid Egypt are in the Victoria and Albert Museum (see Anna Contadini, *Fatimid Art*, London, 1998, plates 1-6). Five of these small vessels are carved with foliate and vegetal motifs, whilst one is carved in the form of a fish. It seems unlikely that our rock crystal element was a perfume bottle, as all known examples are tall and thin. Its spherical form would suggest that it was originally created as a bead, finial or adornment of some kind.

25 ϒ Φ

AN EXCEPTIONAL SICULO-ARABIC SAPPHIRE-SET IVORY CASKET WITH ROMANESQUE GILT-COPPER MOUNTS NORMAN SICILY, CIRCA 1150-1180

rectangular with hinged lid of truncated pyramidal form, the wood frame overlaid with ivory panels fixed with ivory pegs, the corners mounted with gilt-copper brackets terminating in palmette motifs at each end, the two-part hinged gilt-copper lock hasp with central bezel of floral form mounted with cabochon sapphire, terminating at each end with palmette motifs, the gilt-copper lock plate with border decorated in openwork with scrolling and undulating tendrils terminating in trefoils interspersed by trefoil motifs at each corner, the centre of the lid surmounted by gilt-copper swan neck handle with two backplates in the form of rosettes, each side with gilt-copper suspension loop with serrated circular backplate, the underside of the casket overlaid in ivory fixed with pegs and further secured with lobe-edged cross-fitted and peripheral gilt-copper bands, the interior lined with paper overlaid with fabric, this further overlaid with leather, the edges of the casket further ornamented with gilt-copper bands variously chased and decorated in repoussé with repeat acanthus, palmette and rosette motifs, the lower border chased and punched with panels of undulating foliate vines and rosettes on a ground of circle motifs, geometric and fish scale design, and oval motifs surrounded by four palmettes on a ground of circle motifs
36.2 x 20.2 x 19.1 cm.

£180,000 - 220,000
€210,000 - 260,000
US$240,000 - 290,000

Provenance
Private UK collection since the early 1970s, understood to have been purchased from a sale of furnishings belonging to the Massingberd-Mundy family of The Rectory, South Ormsby Hall, Lincolnshire.
Private UK collection acquired in 2021.

The casket was acquired from a deceased estate sale and is understood to have previously been purchased at auction in the early 1970s in Lincolnshire, as part of a sale of furnishings from South Ormsby Hall. The Rectory at South Ormsby was home to the branch of the Massingberd-Mundy family that served in religious office. The inventories of the Ormsby estate included collections passed down through the ecclesiastical lineage of the Massingberd-Mundy family, including notable pieces associated with Sir Draynor Massingberd (1615–1689) and Sir Thomas Massingberd (1512–1558).

East meets West

This casket is a large and exceptionally fine example from the body of ivory-mounted objects produced in the mid 12th Century by Muslim craftsmen active in the Norman Kingdom of Sicily under the reigns of Roger II (reg. 1130-1154) and William I (reg. 1154-1166). Like other known examples destined for western consumption, the casket followed the crusader and pilgrim pathways to Northern Europe where it was enriched in the monastic workshops of the Meuse Valley. It was here, during the period of 'The Cult of The Saint', that the casket was converted into a Christian reliquary providing a fascinating insight into the cross-cultural interchange between the Islamic and Christian realms of the medieval Mediterranean and Northern Europe.

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Within the corpus of reliquary caskets of Sicilian origin which are still in existence, a number, including pieces in the Treasury of Salzburg Cathedral, The Vatican Museum, the Palatine Chapel in Palermo and the Berlin Museum of Islamic Art share the same truncated pyramidal form as the present casket. What makes this casket exceptional, however, is its considerable size. Parallels can be drawn with the Reliquary of St Petroc (now known as 'The Bodmin Casket') which is slightly larger at 47cm wide and bears identical gilt-copper clamps with palmette terminals (see R.H. Pinder-Wilson and C.N.L. Brooke, *The Reliquary of St. Petroc and the Ivories of Norman Sicily*, Oxford 1973, p. 267). Historical records show that the Reliquary of St Petroc was brought to Bodmin in 1177 by Walter of Countenance, head of Henry II's chancery. Another Sicilian ivory casket is found in the Treasury of York Minster (Inv. No. 357) and is thought to have been donated by St William, Archbishop of York and nephew of Henry II of England, after his visit to Sicily in 1147-8. Although only a few objects of Sicilian origin survive in England from the Medieval period, the trade with the Norman Kingdom of Sicily was certainly established and documented (for further discussion see C. N. L. Brooke, *Europe in the Central Middle Ages, 962-1154*, 1975). The recent rediscovery of this undocumented casket may offer further understanding of the circumstances of portability of objects in medieval Europe throughout the crusader/ pilgrim network of exchange.

A small number of 'Siculo-Arabic' objects are known to have been enriched by elaborate ornamental mountings produced in the Mosan style by craftsmen from the Meuse Valley. Another well known ivory piece of Islamic origin is an oliphant found in the treasury of St Servatius in Maastricht. Here, a large carved tusk was decorated with copper-gilt mounts by a Mosan atelier (c.1160-1180) converting it into a reliquary (see Marian Rosser-Owen, 'The Oliphant: A Call for a Shift of Perspective', in Rosa Bacile (ed.), *Romanesque and the Mediterranean*, 2015). It is therefore clear that a pathway through Europe to the Mosan workshops of Liege, Maastricht, Huy and throughout the Meuse Valley was followed, and it is here, during the second half of the 12th Century, that the conversion, or *elevatio*, of imported pieces such as the present casket, was at its height.

It is the portable altars, triptychs and monumental shrines of the 12th century Mosan School, that offer an insight into the repertoire of Romanesque ornament present on our casket. Parallels with the decorative register of raised acanthus, repoussé trellis pattern, punched cavities, cusps and rosettes can be found on both the Stavelot Triptych and on the Pope Alexander Reliquary. These combined elements of raised and chased work are a defining characteristic of Mosan work. An even closer connection can be made with five of the most important works of Mosan art, each uniquely, but perhaps with some uncertainty, attributed to the renowned Mosan Goldsmith Godfroid de Huy (c. 1100 - c. 1173). Comparisons with the ornament on the present casket and the punched gable of Saint Mangold, the Shrine of Saint Servatius and the chased scrolling vines of the Tryptyque de Saint-Croix are unmistakable. Furthermore, comparisons with decorative elements on the Altar of St Remaclus (destroyed in c. 1789) according to a drawing dating to the 17th Century are clear. In addition, the repoussé stylised acanthus peripheral to the truncated top of our casket is identical to that found on the Reliquary Shrine of the Three Kings in Cologne by Nicholas of Verdun (c. 1130 - c. 1205) and it would appear that the same matrix was used to form both components. It is reasonable to allow for the possibility that motifs, tools and matrices were used more than once - Verdun is known to have used another matrix on both the Klosterneuburg Altar and the Reliquary Shrine of the Three Kings.

Prestigious and opulent caskets, such as the current example, would have been considered hi value status symbols commissioned by the elite of Norman Sicily. The finest examples were made in the Royal workshops of Palermo, where Muslim craftsmen remained citizens after 200 years of Islamic rule, and produced art for the court of the Norman Kings. Caskets and other luxury objects were often presented as political gifts across Europe and although they were originally produced as secular objects, many found resting places as reliquaries in the treasuries of greatest European Churches. What makes the present casket even more exceptional is its further enrichment by the unmistakable ornament consistent with the work of Mosan goldsmiths.

Comparative Examples

The original Siculo Arabic fittings on our casket, namely the handles and palmette brackets, relate closely to other examples produced during the Norman period in Sicily, whilst the later Mosan mounts can be compared with decoration on a number of important shrines produced in the Meuse Valley in the second half of the 12th Century. The circular suspension rings on the sides of our casket are directly comparable to those on a 12th Century ivory casket in the Treasury of York Minster, whilst the palmette corner brackets relate closely to those on another casket in the Trento Museum (inv. no. 41) also dated to the mid 12th Century. The hinged handle to the top is extremely similar to that on a casket sold at Sotheby's, *European Sculpture and Works of Art*, 3 July 2012, lot 6. Further comparable corner brackets can be see on the Bodmin Casket and another in the Museum of Islamic Art, Berlin (inv. no. KFMV 60).

The decorative scheme of the gilt mounts added by craftsmen of the Meuse valley in order to enhance the visual opulence of the casket which was destined to house sacred relics, also have close links with other religious artefacts of the period. The border from the left gable edge of the Shrine of Saint Mangold in Huy (c. 1150-1200) displays the same decorative motifs and is framed with the same pearled edging as the current casket. The right border of the central panel from the Triptych de la Saint-Croix in Liège (c. 1160-1170) uses the same free hand chasing methods and displays a very comparable vine and acanthus motif as the lower border of our casket. A further example of a stylised punched motif used on the upper and lower borders of the flanks on the Reliquary Chest of St Servatius in Mastricht (c. 1165) highlights the relationship between the motifs and the current casket. A recorded drawing, made in 1661 of the Altar of St Remaclus (c. 1150), represents a further comparison, demonstrating the familiar and well-established punched border motif and also introducing the quatro-foiled petaled flowerhead. This further underscores the shared ornamental detail on our casket. The detailed enlarged image of the flank borders of the Reliquary Shrine of the Three Kings in Cologne Cathedral (c. 1180) shows the use of repoussé palmettes. This piece is attributed to the Mosan School, specifically Nicholas de Verdun. This same motif is again found on the upper peripheral border of the casket and is thus a further significant connection to the Mosan oeuvre.

For images and further details of comparative examples, please contact the department.

Radiocarbon dating of the wood structure has provided a date range with 95% confidence between 956 and 1047 AD. Considering that trees in this period were likely to have been felled around 100 years before being used as timbers, the results are in line with the proposed production of the casket in the mid 12th Century.

The casket has been registered in accordance with the Ivory Act (Section 2) on the grounds of outstandingly high artistic cultural or historic value (reference no : RCC8C7R2).

26

26
A FATIMID BRONZE BOWL
EGYPT, 10TH/ 11TH CENTURY
of deep rounded form with slightly everted rim on a short foot, engraved and decorated to the exterior with a band of inscriptions in *kufic* to the rim, below a band of foliate interlace, a further band of inscriptions to the base
12.6 cm. diam. max.

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

Inscriptions: including benedictory words.

A Fatimid lampstand with comparable vegetal decoration is in the al-Sabah Collection, Kuwait (see Doris Behrens-Abouseif, *Metalwork from the Arab World and the Mediterranean*, London, 2021, pp. 48-51, Cat. 20). For a Fatimid bronze bucket sold in these rooms, see Bonhams, *Islamic and Indian Art*, 25 October 2021, lot 41.

27

27 R
A KHORASAN SILVER-INLAID BRONZE PEN BOX
PERSIA, 12TH/ 13TH CENTURY
of tapering rectangular form, engraved and decorated in silver inlay, the top and base with vegetal interlace, the top surmounted by an openwork mihrab aperture, the sides with bands of inscription, the lid surmounted by a suspension loop
21.8 cm. long

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Bonhams, *Islamic & Indian Art*, 16 October 2003, lot 306.

Inscriptions: *al-'izz wa al-iqbal wa al-dawlah wa al-salamah wa al-sa'adah wa al-dawamah wa... wa al-'afiyah wa al-shifa'ah wa al-rahah wa al-birr wa ... wa ... wa al-qina'ah wa ... al-rahmah wa al-kifayah wa al-ma*, 'Glory and prosperity and wealth and well-being and happiness and endurance and...and health and (Prophet's) intercession and ease and piety and...and....contentment and...mercy and sufficiency and...'

Pen boxes of this type were probably suspended from a scribe's belt (see Eva Baer, *Metalwork in Medieval Islamic Art*, New York, 1983, pp. 69- 70, fig. 49). For a similar penbox sold in these rooms, see Bonhams, *Islamic and Indian Art*, 25 October 2021, lot 57.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

28 R

THREE SELJUK LAMPAS WEAVE PANELS
PERSIA, 12TH/ 13TH CENTURY

each of rectangular form, the gold silk ground woven in blue with a series of roundels with dotted borders, containing four birds interspersed by stylised palmettes around a smaller central floral roundel, the interstices with further small roundels containing flowerheads and surrounded by stylised palmettes, mounted together on grey cloth

each panel approx. 135.8 x 28 cm.(3)

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

Provenance

Christie's, *Islamic Art and Manuscripts*, 26 April 2005, lot 54.

The iconography of birds such as in the present lot draws on antecedents including Sogdian textiles, and was a popular and widespread motif during the Seljuk period (Sheila R. Canby, Deniz Beyazit, Martina Rugiadi and A. C. S. Peacock, *Court and Cosmos: The Great Age of the Seljuqs*, New Haven and London, 2016, p. 96). A Kashan star tile in the Metropolitan Museum of Art, New York, attests to this popularity, depicting a seated ruler whose robe is decorated with birds, and possibly indicating a preference for the motif amongst the ruling classes (Object No. 40.181.1). It is also typical to find these birds portrayed in confronting or addorsing pairs, as on a lampas fragment in the Metropolitan Museum of Art featuring roundels containing pairs of falcons (Object No. 2016.441). A further fragment in the Cleveland Museum of Art features roundels containing four birds, in confronting pairs (Object No. 1975.38).

29

29
AN ABBASID LUSTRE POTTERY BOWL
MESOPOTAMIA, 9TH/ 10TH CENTURY
of deep rounded form with everted rim on a short foot, decorated in a brown and yellowish gold lustre with a central figure flanked by inscriptions, the rim with a band of partial almond motifs
13.2 cm. diam.

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Inscriptions: *kull haniyyah (sic) barakah*, 'May all eaten, blessing'.

Examples of figural bowls sold at auction include Christie's, *Art of the Islamic and Indian World*, 23 October 2007, lot 145, and Bonhams, *Islamic and Indian Art*, 25 April 2017, lot 94.

30

30 R
AN AYYUBID POTTERY BOWL
SYRIA, 13TH CENTURY
of shallow rounded form with everted rim on a tall foot, decorated in cobalt blue and black on a white ground with concentric bands of geometric and vegetal decoration around a central roundel to the well containing a vegetal motif, the exterior with radiating lines
21 cm. diam.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

A similar bowl is in the Metropolitan Museum of Art, New York (Object No. 08.102.4).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

31

32

31 R
A RAQQA POTTERY LANTERN
SYRIA, 13TH CENTURY
of rectangular form on four feet with aperture to each side in the form of a pointed arch, a circular aperture to top, moulded with cable design to each edge, mounted
15.5 cm. high

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

A Raqqa lustre pottery lantern is in the Metropolitan Museum of Art, New York (acc. no. 91.1.138).

32 R
A KASHAN MOULDED MONOCHROME POTTERY INKWELL
PERSIA, 12TH CENTURY
of square form with five circular recesses to the top, the sides moulded with bands of inscription in *kufic*, all under a turquoise glaze
9.7 x 9 x 4.8 cm.

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Inscriptions: possibly a repeat of *al-iizz*, 'Glory'.

33 R

A KASHAN MONOCHROME POTTERY MOUNTED FIGURE PERSIA, 13TH CENTURY

the horse standing upright on all four legs, the rider with reins in one hand, the other holding a mace aloft, decorated in a turquoise glaze, old collection label and Sotheby's lot label (lot 46) to base

14.2 cm. high

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

Provenance

Formerly in the collection of Dr Mohammad Said Farsi (1936-2019), acquired at Sotheby's in the 1980's.

Dr. Mohammed Said Farsi was the Mayor and then Lord Mayor of Jeddah in the 1970s and 1980s, where he played a crucial role in transforming the city into one of the largest open-air galleries in the world by commissioning monumental sculptures by famous international and Middle Eastern artists, including Joan Miró, Henry Moore, Hans Arp, and Alexander Calder.

Ernst J. Grube has referred to the twelfth and thirteenth centuries in Seljuk Persia as 'the most productive [period] in the history of Islamic ceramic-making,' with a significant boom in the production of 'portable objects' beginning in the late Seljuk period (Ernst J. Grube, *Islamic Pottery of the Eighth to the Fifteenth Century in the Keir Collection*, London, 1976, p.158). Monochrome-glazed wares, moulded relief decoration, and small figural, zoomorphic, and architectural models were all popular forms during this period. For a Kashan monochrome mounted figure sold at Sotheby's, Paris, see *Regards Sur L'Orient - Tableaux Et Sculptures Orientalistes & Art Islamique*, 18 November 2013, lot 53.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

34 R

A KASHAN UNDERGLAZE-PAINTED POTTERY MOUNTED FIGURE
PERSIA, 12/ 13TH CENTURY
the horse standing upright on all four legs, the rider with reins in one hand, decorated in cobalt blue and black under a turquoise glaze with geometric and vegetal designs, old collection label and Sotheby's lot label (lot 46) to base
20.8 cm. high

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

Provenance
Formerly in the collection of Dr Mohammad Said Farsi (1936-2019), acquired at Sotheby's in the 1980's.

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35

35
A TIMURID CARVED CALLIGRAPHIC POTTERY TILE CENTRAL ASIA, PROBABLY SAMARKAND, SECOND HALF OF THE 14TH CENTURY
of rectangular form, decorated in turquoise and white and carved in deep relief with a band of inscription on a ground of split-palmette interlace, all within horizontal borders, framed
the tile 46.9 x 18.6 cm. max.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Private UK collection, acquired by the previous owner's grandfather on his travels in the early 1900s.

For similar tiles on the facade of the Mausoleum of Khwaje Ahmad (c. 1350) in Samarkand see Jean Soustiel and Yves Porter, *Tombs of Paradise*, Saint-Remy-en-L'Eau 2003, p. 87 and p. 93.

36

36 R
A TIMURID UNDERGLAZE-PAINTED POTTERY DISH PERSIA, 14TH CENTURY
of shallow rounded form on a tall foot, decorated in black under a turquoise glaze with a central foliate tendril flanked by foliate sprays with bunches of grapes
22.5 cm. diam. max.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

37 R
A SAFAVID GREEN-GLAZED MOULDED POTTERY BOTTLE PERSIA, 17TH CENTURY
of flat-sided arched form with lobed edges, surmounted by a faceted flaring neck, the two flattened sides decorated with moulded split-palmette interlace
16.4 cm. high

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

A very similar bottle is in the Ashmolean Museum, Oxford (Accession No. EA2012.134). A further example with a comparable design is in the Saint Louis Art Museum (Object No. 924:1920). For a similar bottle sold at Christie's, see *Islamic Art and Manuscripts*, 29 April 2003, lot 111.

38
NO LOT

39 *

A RARE ILKHANID OR TIMURID STEEL SWORD
CENTRAL ASIA, 13TH/ 14TH CENTURY

the single-edged steel blade of slightly curved form with flattened spine and double-edged section towards point, applied steel cuff to forte terminating in a split palmette, with three chiselled circle motifs, traces of gold overlay, steel crossguard, iron pommel, the wood hilt clad in leather tooled with chevron bands, the rivets in the form of a flowerhead and an eagle, the wood scabbard clad in leather
82.7 cm. long

£45,000 - 55,000
€52,000 - 64,000
US$60,000 - 74,000

Provenance
The Mohammed Khalil Collection.

Published
M. K. Ibrahim, *Islamic Arms and Armour*, Vol. I, United Arab Emirates, 2022, p. 279, cat. no. 61.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

40

40 * R

A RARE POLISH SWORD WITH FINELY WATERED-STEEL PERSIAN BLADE SIGNED BY SHAGHANI
POLAND, THE BLADE PROBABLY PERSIA, 16TH/ 17TH CENTURY

the single-edged watered steel blade of curved form with flattened spine, chiselled and decorated in gold overlay with a scrolling tendril forming a roundel filled with a vegetal motif and an inscription, the wood hilt of octagonal section, clad in leather with three white metal mounts to each side, silver pommel
93.2 cm. long

£20,000 - 30,000
€23,000 - 35,000
US$27,000 - 40,000

Provenance
Auctions Imperial, *Arms and Armour*, 20 March 2011, lot 0088.
The Mohammed Khalil Collection.

Published
M. K. Ibrahim, *Islamic Arms and Armour*, Vol. I, United Arab Emirates, 2022, p. 484, cat. no. 288.

Inscriptions: *amal-i shaghani(?)*, 'The work of Shaghani'.

This type of sword, with characteristic hilt of octagonal section and three silver mounts was popular among Tatars, Poles and Russians. A sword with a similar hilt with three silver bosses through its grips, attributed to 17th/ 18th Century Poland is in the Royal Armoury, Sweden (Accession No. 7480_LRK). Another with a Persian blade, dated to the late 16th Century, is in the collection at Skokloster Castle, Sweden, and was formerly a possession of John II Casimir Vasa of Poland (6981_sko). A third, with a 15th Century Egyptian blade and 17th Century Eastern European hilt, is at the Royal Armoury, Sweden (Accession No. 7481_LRK). The earlier examples were brought from Poland to Sweden following the Siege of Warsaw in 1656.

41 * R

A RARE SAFAVID GOLD-DAMASCENED STEEL HELMET (*KULAH-KHUD*)
PERSIA, 17TH CENTURY

of domed form surmounted by a tapering plume holder with rounded rim, with applied rim and panelling, the adjustable noseguard terminating in a palmette to each end, profusely decorated in gold overlay with panels containing a lobed cartouche lattice with inscriptions, the noseguard palmettes with further inscriptions, the camail formed of steel rings
22.5 cm. diam.

£20,000 - 25,000
€23,000 - 29,000
US$27,000 - 33,000

Provenance
The Mohammed Khalil Collection.

Published
M. K. Ibrahim, *Islamic Arms and Armour*, Vol. II, United Arab Emirates, 2022, p. 908-9, cat. no. 796.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Inscriptions: around the base of the spike, the basmala and an Arabic pious legend in praise of the Prophet and his family, *liya khamsa utfi biha harr al-waba' al-hatima al-mustafa wa'l-murtada wa [abna] huma wa'l-fatima*, 'I have five (people) through whom I extinguish the shattering heat of affliction, al-Mustafa, al-Murtada, their progeny, and al-Fatima'; inscribed with names of God and the Prophet Muhammad around the walls; around the base, parts of Sura 109 (*al-Kafirun*), 112 (*al-Ikhlas*), 113 (*al-Falaq*) 114 (*al-Nas*); on the top of the noseguard, part of a Qur'anic citation; on the base of the noseguard, part of Sura 61 (*al-Saff*), vs. 13.

Helmets such as these have been used in the Islamic world since the 14th century. Domed panelled helmets are depicted in a manuscript of Ferdowsi's *Shahnameh*, Tabriz, circa 1330-50, as well as in a *Shahnameh* from Herat in the Bodleian Libray, Oxford (see Michael Gorelick, 'Oriental armour of the Near and Middle East from the eighth to the fifteenth centuries as shown in works of art' in Robert Elgood (ed.), *Islamic Arms and Armour*, London, 1979, pp. 56-7, No. 106 & pp. 60-61, Nos. 192-195). However, most surviving pieces of this type are Qajar in origin, with the present lot being a rare example from the Safavid period. For an example of a Safavid helmet featuring comparable segmented decoration sold in these rooms, see *The Jacques Desenfans Collection*, 10 April 2008, lot 168.

42 *
A FINE OTTOMAN GOLD-INLAID WATERED-STEEL SWORD (*KILIJ*)
TURKEY, THE BLADE 16TH CENTURY, THE HILT 17TH CENTURY
the single-edged watered steel blade of slightly curved form with flattened spine and double-edged section towards point, decorated in gold inlay with a cartouche filled with arabesques surmounted by an inscription-filled palmette to the forte to one side, an inscription-filled cartouche to the other, two long cartouches containing fine inscriptions in *thuluth* running down the blade to each side, terminating in a partial palmette towards the point, the gilt-silver hilt with openwork lobed panels, the wood scabbard with silver mounts
82.1 cm. long

£50,000 - 70,000
€58,000 - 82,000
US$67,000 - 94,000

Provenance
The Mohammed Khalil Collection.

Published
M. K. Ibrahim, *Islamic Arms and Armour*, Vol. I, United Arab Emirates, 2022, p. 276-7, cat. no. 59.

Inscriptions: to one side, Sura 2 (*al-Baqara*), vs. 255 (*Ayat al-Kursi*), followed by the phrase *sadaqa allah al-karim* ('God the Generous spoke the truth'); in the small palmette, *al-'izz al-da'im*, 'Perpetual glory'; to the other side, Sura 48 (*al-Fath*), vs. 1-3, in the cartouche next to the grip, *al-khass bi-niyyat al-ghuzat*, 'Reserved for the intention of the holy warriors'.

The blade of the present lot is a finely watered-steel example with elegantly engraved calligraphy in *thuluth* script. It is related in form to an example in the Furusiyya Collection, dated to the second half of the 16th Century, which also has a line of Arabic inscription to each side (see Bashir Mohamed, *The Arts of the Muslim Knight, the Furusiyya Art Foundation Collection*, 2007, p. 62, no. 26). The silver hilt is typical of the mid 17th Century and relates to that of another sword in the same collection (ibid, p. 70, no. 34). Hilts of this type are first seen during the reign of Sultan Bayezid II (reg. 1481-1512), though it was not until the 17th Century that they became curved to a perpendicular pommel as on the present lot.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

43

43
AN UNUSUAL HAWKING DRUM MADE FROM THE TOP OF AN OTTOMAN OR MAMLUK HELMET
TURKEY OR EGYPT, 16TH CENTURY AND LATER
of flaring conical form with hide skin, the body engraved and decorated with a band of inscription, above a band of vegetal designs
18.2 cm. diam.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Henri Rene d'Allemagne Collection, 1979.
Acquired by the current owner from M Roderick d'Allemegne, grandson of Henri Rene d'Allemagne (1836-1950).

The present lot is formed of the upper section of a helmet, such as a Turkish 15th/ 16th century example in the Metropolitan Museum, New York (Object No. 04.3.460). Hawking drums were beaten by the falconer in order to scare prey into the air, and were purportedly particularly useful in duck hunting due to the reflection of the sound on the water (see K. Folsach, *Fighting, Hunting, Impressing: Arms and Armour from the Islamic World 1500-1850*, Denmark, 2021, p. 185). They may also have been used to recall the falcon. A 19th Century Turkish falconry drum (*bazz*) of comparable form is in the Metropolitan Museum of Art, New York (89.4.2810). A 16th Century Ottoman hawking drum in The David Collection, Copenhagen, is illustrated in Folsach (op cit, p. 185, no. 77). For a further 16th Century Ottoman example sold at Christie's, see *Islamic Art, Indian Miniatures, Rugs and Carpets*, 25 April 1995, lot 301.

44
AN OTTOMAN SILVER-HILTED STEEL SWORD (*KILIJ*)
TURKEY, 19TH CENTURY, THE BLADE 16TH/ 17TH CENTURY
the single-edged slightly curving watered-steel blade with yelman and double-edged section towards point, the forte to one side with traces of inscription, the hilt engraved and decorated with foliate designs, the wood scabbard clad in black leather with silver mounts, engraved and decorated with foliate scrollwork, two suspension loops to one side
87 cm. long

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

45
AN OTTOMAN STEEL CHAMFRON
TURKEY, 16TH/ 17TH CENTURY
with central T-shaped section, bevelled sides and punched holes to edges, the upper part with triangular boss
50 cm. long

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

A similar early 16th Century chamfron is in the Victoria and Albert Museum, London (Accession No. M.579-1927). Two gilt-copper examples, one dated to the 15th Century and the other to the 17th Century, are in The Metropolitan Museum, New York (Accession No. 36.25.507 & 21.102.3). Other chamfrons of similar form are in the Military Museum in Istanbul (inv. nos. 208–14, 208–83 and 208–139; Tunay Guckiran, *Askeri Müze At Zirhlari Koleksiyonu*, Istanbul, 2009).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

44

45

46

46 * R
A GROUP OF OTTOMAN POTTERY TILES
TURKEY OR SYRIA, 16TH CENTURY
of irregular hexagonal form, comprising six tiles, decorated in black under yellow and green glazes with foliate motifs and rosettes, framed, with old label to reverse reading 'No. 787'
20.6 x 17.6 cm. framed

£2,500 - 3,500
€2,900 - 4,100
US$3,300 - 4,700

For three comparable green glazed tiles sold at Sotheby's, see *Arts of the Islamic World*, 3 October 2012, lot 251.

47

47 R
AN OTTOMAN UNDERGLAZE-PAINTED POTTERY BORDER TILE
SYRIA, 16TH CENTURY
of rectangular form, decorated in black under a turquoise glaze with a central lobed quatrefoil cartouche containing palmette motifs, surrounded by foliate scrollwork with flowerheads and split palmettes
20.9 x 11.8 cm. max.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Similar tiles can be found in the *iwans* of the Beit Janblat, Aleppo, built in the second half of the 16th Century (illustrated in John Carswell, *Iznik Pottery*, London, 1998, p. 112, No. 89). Further examples are in the British Museum, London (Museum Number 1889,0206.1) and the Musee Des Beaux-Arts de Lyon (Accession No. D381-9).

48

48
A 'DOME OF THE ROCK' POTTERY TILE
JERUSALEM, CIRCA 1550
of rectangular form, decorated underglaze in cobalt blue, turquoise and black on a white ground with a lobed cartouche containing a scrolling floral vine with central rosette flanked by lotus flowerheads, further partial cartouches to either side containing palmette motifs, the interstices with further palmettes, all within horizontal borders
26.6 x 10.3 cm. max.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

The design of this tile is similar to that depicted in a drawing by Ernest Tatham, created in the 1910s, in the Victoria and Albert Museum, London (Accession No. E.2004-1924). It is one of 26 such drawings of the tiles and decorations of the Dome of the Rock. For two tiles with comparable designs sold at Sotheby's, see *Arts of the Islamic World*, 6 April 2011, lot 389.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

49 R

A DAMASCUS UNDERGLAZE-PAINTED POTTERY BORDER TILE
SYRIA, 17TH CENTURY
of rectangular form, decorated in cobalt blue, turquoise, green, manganese and black on a white ground with scrolling *saz* leaves containing cloud-band motifs, and scrolling split palmettes, on a ground of foliate scrollwork with rosettes and partial flowerheads, all within horizontal borders
29.2 x 14.1 cm.

£2,500 - 3,500
€2,900 - 4,100
US$3,300 - 4,700

Comparable tiles are in The Metropolitan Museum, New York (Object No. 68.215.12) and the British Museum, London (Museum No. 1895,0603.135). For a similar tile sold in these rooms, see Bonhams, *Islamic and Indian Art*, 2 October 2012, lot 79.

49

50 R

A DAMASCUS UNDERGLAZE-PAINTED POTTERY TILE
SYRIA, 16TH/ 17TH CENTURY
of rectangular form, decorated in cobalt blue, turquoise and green with black outline on a white ground with a lobed cartouche containing vegetal interlace, on a ground of scrolling floral vines, the bottom edge with a border of cintamani design
23.5 x 17.9 cm. max.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

50

51
AN IZNIK POTTERY TILE
TURKEY, SECOND HALF OF THE 16TH CENTURY
of square form, decorated in raised-red, cobalt blue, turquoise and green with black outline on a white ground with two *saz* leaves each containing a spray of rosettes, issuing foliate interlace and flanked by partial floral sprays and further partial leaves, a lobed motif to the top centre, with partial old collection label to reverse
24.3 x 24.3 cm.

£5,000 - 7,000
€5,800 - 8,200
US$6,700 - 9,400

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

52
AN IZNIK POTTERY BORDER TILE
TURKEY, CIRCA 1540
of rectangular form, decorated in cobalt blue and turquoise on a white ground with a scrolling foliate tendril comprising a central *saz* leaf containing a stylised floral spray, flowerheads and partial rosettes to either side, all within horizontal borders
24.2 x 12.5 cm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Two comparable tiles in the Ömer M. Koç Collection are illustrated in Hülya Bilgi, *Dance of fire: Iznik Tiles and Ceramics in the Sadberk Hanim Museum and Ömer M. Koç Collections*, Istanbul, 2009, p. 100, Cat No. 32. A further example is in The Louvre, France (Inventory No. AD 27741).

53 *
AN IZNIK POTTERY DISH
TURKEY, LATE 16TH CENTURY
of shallow rounded form with everted rim on a short foot, decorated in raised-red, cobalt blue and green with black outline on a white ground with a central cypress tree surrounded by a floral spray issuing from a leafy tuft, including tulips and carnations, the rim with rock-wave design, the exterior with vegetal motifs, with old collection label to base
25.6 cm. diam.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Private US collection.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

54 *
AN IZNIK POTTERY DISH
TURKEY, LATE 16TH CENTURY
of shallow rounded form with everted rim on a short foot, decorated in raised-red, cobalt blue, turquoise and black on a white ground with a central roundel containing vegetal motifs and interlace, surrounded by a band of cloud designs interspersed by partial rosettes, the rim with rock-wave design, old collection labels to base, one reading 'H. Kevorkian Collection, 2174'
29.5 cm. diam.

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

Provenance
Collection of Hagop Kevorkian (1872-1962).
Private US collection.

Hagop Kevorkian was an archaeologist, collector and art connoisseur of Armenian descent. Having studied at the Robert College in Istanbul, he moved to Great Britain and established a business in Bishopsgate, London, before eventually settling in New York in 1920. Kevorkian organised several ceramics exhibitions in London and New York and was pivotal in developing American interest in 'oriental' art and artefacts, acting as a key intermediary between Middle Eastern governments, clients and museums. Pieces from his collection are preserved in museums such as the Metropolitan Museum of Art, the Freer Gallery and the Cleveland Museum of Art. Kevorkian also donated objects to the University of Pennsylvania Museum of Archaeology and Anthropology and set up the Kevorkian Fund, enabling the facilitation of excavations and establishing research programmes.

55

55
AN IZNIK POTTERY DISH
TURKEY, LATE 16TH CENTURY
of shallow rounded form with slightly everted rim on a short foot, decorated in raised-red, cobalt blue, green and black outline on a white ground, with a floral spray including roses and a tulip issuing from a leafy tuft, the rim with rock and wave design, the exterior with alternating vegetal motifs
30.3 cm. diam. max.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

56

56 *
AN IZNIK POTTERY DISH
TURKEY, LATE 16TH CENTURY
of shallow rounded form with everted rim on a short foot, decorated in raised-red, cobalt blue, green and black on a white ground with a floral spray including tulips and roses issuing from a leafy tuft, the rim with rock-wave design, the exterior with vegetal motifs, old collection labels to base, one reading 'H. Kevorkian Collection, 2136'
26.3 cm. diam.

£800 - 1,200
€930 - 1,400
US$1,100 - 1,600

Provenance
Collection of Hagop Kevorkian (1872-1962).
Private US collection.

Hagop Kevorkian was an archaeologist, collector and art connoisseur of Armenian descent. Having studied at the Robert College in Istanbul, he moved to Great Britain and established a business in Bishopsgate, London, before eventually settling in New York in 1920. Kevorkian organised several ceramics exhibitions in London and New York and was pivotal in developing American interest in 'oriental' art and artefacts, acting as a key intermediary between Middle Eastern governments, clients and museums. Pieces from his collection are preserved in museums such as the Metropolitan Museum of Art, the Freer Gallery and the Cleveland Museum of Art. Kevorkian also donated objects to the University of Pennsylvania Museum of Archaeology and Anthropology and set up the Kevorkian Fund, enabling the facilitation of excavations and establishing research programmes.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

57 *
A SAMSON IZNIK STYLE POTTERY EWER
FRANCE, 19TH CENTURY
of piriform on a flaring foot, with s-shaped spout and curved handle, the waisted neck with moulded ring to centre, with flaring mouth and hinged lid surmounted by a knop finial, decorated in polychrome with teardrop cartouche to each side of the body containing the figure of a janissary to one side and an architectural structure to the other, amongst floral sprays, all on a ground of floral sprays, the neck and handle with geometric and vegetal designs, the spout with floral scrollwork and vegetal designs, the lid with floral sprays, Samson mark to base
35.5 cm. high

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

For a similar ewer sold in these rooms, see Bonhams, *Islamic & Indian Art*, 19 April 2007, lot 217.

57

58 *
A SAMSON IZNIK STYLE POTTERY EWER
FRANCE, 19TH CENTURY
of piriform on a flaring foot, with s-shaped spout and curved handle, the waisted neck with moulded ring to centre, with flaring mouth and hinged lid surmounted by a knop finial, decorated in polychrome and gilt with teardrop cartouche to each side of the body containing the figure of a janissary to one side and an architectural structure to the other, amongst floral sprays, all on a ground of floral sprays, the neck and handle with geometric and vegetal designs, the spout with floral motifs and vegetal designs, the lid with floral sprays, Samson mark to base
35.9 cm high

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

For a similar ewer sold in these rooms, see Bonhams, *Islamic & Indian Art*, 19 April 2007, lot 217.

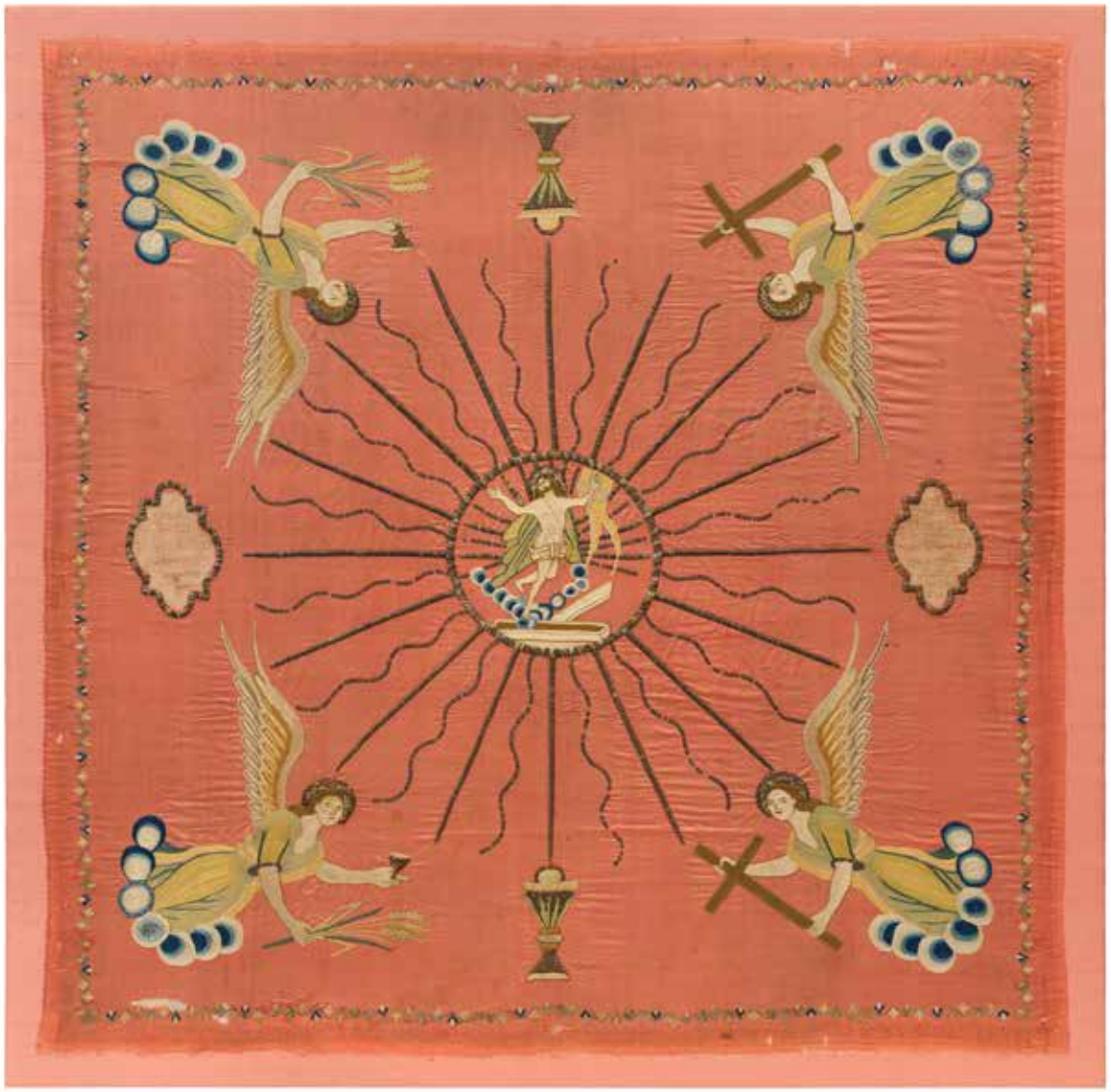
58

59 *
A FINE BROCADE SILK CHASUBLE
ITALY OR TURKEY, 16TH/ 17TH CENTURY
woven in red, yellow, blue and cream silks with a repeat design of lotuses rising from urns issuing tulips, the urns with fountain heads flanked by birds perching on sprays of flowers including tulips and roses, the lotuses surmounted by cheetahs chained around the neck, later lining
126 cm. max. from collar to hem

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

A panel of the same fabric was sold at Christie's, *Arts & Textiles of the Islamic & Indian Worlds*, 11 October 2013, lot 830.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



60 *
AN ARMENIAN METAL-THREAD EMBROIDERED SILK PANEL
OTTOMAN TURKEY, 18TH CENTURY
of square form, the pink silk ground embroidered in polychrome and metal thread with a central roundel containing the resurrected Christ, surrounded by a series of radiating bands forming a sun motif interspersed by undulating bands of sequins, the corners with angels bearing crosses interspersed by chalices and cartouches with traces of inscriptions, the border with an undulating floral vine, mounted
89 x 90 cm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

61

62

61 *
AN ARMENIAN SILVER AND CARVED WOOD CROSS
OTTOMAN TURKEY, DATED AH 1230/ AD 1814-15
the openwork silver cross with carved wood insert depicting figural scenes, with coral (*corallium rubrum*) bead, mounted on a triangular base engraved and decorated in repoussé with biblical scenes, floral sprays and Armenian inscription
39.7 cm. high; 417 g.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Inscriptions: including, 'this holy cross was made in memory of Hagop and his brother Jeprem'; mentions the door of St Kevork church; dated 1230 AH (AD 1814-15).

The present lot was made to commemorate the contribution of the brothers Hagop (Jacob) and Jeprem (Ephraim) to the church of St Kevork.

63

62
FOUR ARMENIAN SEALS
OTTOMAN TURKEY, 18TH-19TH CENTURY
comprising a carnelian seal with silver foliate fob inscribed '*ter hovan, 1257* (1841); a silver seal with brass foliate fob inscribed '*Ter Hovsep 1765*'; a brass seal with silver foliate fob inscribed '*Nazar 1865*; and a brass ring with undeciphered inscription
the largest 3.4 cm. max.(4)

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

63
AN ARMENIAN OR GREEK REPOUSSÉ SILVER BOWL
OTTOMAN TURKEY OR GREECE, 18TH CENTURY
of rounded form with central domed section, profusely engraved and decorated in repoussé with a central roundel containing a cherub on a foliate ground, surrounded by animals and mythical creatures amongst floral sprays
12.8 cm. diam.; 136.9 g.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

64 *

AN OTTOMAN CORAL-MOUNTED METAL-THREAD EMBROIDERED WOMEN'S KAFTAN
GREECE OR THE BALKANS, 19TH CENTURY

the long over-jacket with open hanging sleeves, the red velvet ground profusely embroidered in gilt-silver thread with floral interlace, metal-thread brocade trim, the lapel and cuffs with applied coral beads (*corallium rubrum*), printed cotton lining
110 cm. long

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

A similar ensemble attributed to Albania is in the Victoria & Albert Museum, London (acc. no. T.3-1920).

65

66

65
A GROUP OF OTTOMAN GILT-COPPER (*TOMBAK*) HORSE TRAPPINGS
TURKEY, 18TH/ 19TH CENTURY
comprising two leather harness belts with applied gilt-copper plates decorated in repoussé with rococo style decoration, one with old painted collection number to reverse 'C*23/ 418', one belt with pendent plates with metal thread tassels; a further leather belt clad in velvet with applied metal thread floral decoration; and a velvet saddlecloth decorated in metal thread embroidery
the larger harness 140 cm. long(4)

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Christie's, *Fine Antique Arms and Armour*, 20 November 1991, lot 129 (part lot).

66
AN OTTOMAN GOLD-DAMASCENED STEEL GUN BARREL SIGNED BY ISMA'IL
TURKEY, CIRCA 1800
the barrel of waisted form, one end with faceted upper section, decorated in gold inlay with foliate and vegetal designs with an inscription to one end, with fitted stand
42.9 cm. long

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Inscriptions: 'The work of Isma'il'.

For an Ottoman rifle with comparable decoration, see Robert Hales, *Islamic and Oriental Arms and Armour: A Lifetime's Passion*, 2013, pp. 268-269, No. 650.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

67
AN OTTOMAN LACQUERED COMPOSITE BOW
TURKEY, DATED AH 1234/ AD 1818-19
of typical curving form, decorated in black, red and gilt with densely scrolling grape vines, foliate interlace and foliate cartouches, with inscriptions to each end
75.1 cm. long

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Private UK collection, acquired in the late 1950s or early 1960s, and thence by descent.

Inscriptions: including, 'The year 1234 hijri (1818-19)' and the word, 'The work of'

An eighteenth century Ottoman bow of similar form with gilt decoration is in the Furusiyya Art Foundation Collection (illustrated in Bashir Mohamed, *The Arts of the Muslim Knight*, Italy, 2007, p. 385, No. 361, Inv. R-784). A further bow and a quiver from the same collection are lots 265 and 266 in the present sale.

68

68
AN OTTOMAN JADE-HILTED GOLD-DAMASCENED STEEL 'TEARS OF THE AFFLICTED' DAGGER (*JAMBIYYA*)
TURKEY, 18TH/ 19TH CENTURY
the double-edged steel blade of slightly curving form, overlaid in gold and decorated in openwork with inscription-filled cartouches and palmettes, the forte with 'tears of the afflicted', with waisted faceted jade hilt, the pommel set with red paste, the wood scabbard clad in woven wool with floral motifs
31.5 cm. long

£12,000 - 15,000
€14,000 - 17,000
US$16,000 - 20,000

Inscriptions: including, 'This is the work of Damascus'.

For a comparable dagger sold in these rooms with an inscription relating to Damascus, see Bonhams, *Islamic and Indian Art*, 8 April 2014, lot 176.

69
AN OTTOMAN GILT-SILVER MOUNTED STEEL SWORD (*YATAGHAN*) MADE FOR HÜSEYIN AĞA, SIGNED BY EL-HACC NUH
PROBABLY FOČA, TURKEY, DATED AH 1217/ AD 1802-03
the slightly recurved single-edged blade with narrow fuller along the back to each side and decorated in silver inlay with vegetal and floral designs surrounding inscriptions, the forte with silver mount with applied silver diamonds, spheres and filigree decoration, set with a coral (*corallium rubrum*) to either side, the hilt with grip strap set with further coral (*corallium rubrum*) on filigree mounts interspersed by silver beads, the pommel with applied silver diamonds and filigree decoration in floral designs and set with coral (*corallium rubrum*), the wood scabbard clad in black leather with silver mounts, the locket with clustered beaded ropework in floral designs, the chape chased and decorated with floral and foliate designs with a *makara* head terminal
71.3 cm. long

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
The Richard R. Wagner Collection.
Bonhams, *Eastern Arms and Armour from the Richard R. Wagner Jr Collection*, 29 April 2015, lot 56.
Private UK collection.

Inscriptions: in Turkish, to one side, a Turkish couplet, *bu bıçağın zarbından cümle düşman tar u mar, intikam alur aduvdan sanki misl-i zalfikar [sic]*, 'From this knife's blow the entire enemy is scattered, It takes revenge on the foe as if it were Zülfikar'; to the other side, *sene 1217 'amel-i el-hacc nuh sahib hüseyin ağa*, 'Year 1217 (1802-3). The work of el-Hacc Nuh, the owner Hüseyin Ağa', and a Turkish couplet, *ey gönül bir can içün her cana minnet eyleme, işret-i dünya için sultana minnet eyleme*, 'O heart! For the sake of one soul do not ingratiate yourself with all souls, For the sake of the pleasure of the world, do not ingratiate yourself with a sultan.'

A similar yataghan is in the Victoria & Albert Museum (inv. no. M.964-1928).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

69

70

70
AN OTTOMAN GOLD-DAMASCENED STEEL SWORD (*KILIJ*) WITH EUROPEAN BLADE
TURKEY, 19TH CENTURY
the single-edged steel blade of slightly curving form with three fullers to each side, engraved and decorated in gold overlay with bands of inscription and foliate scrollwork, with remains of European etching, the hilt with horn grips and gold-damascened steel mounts with geometric and vegetal designs, the crossguard with foliate designs, an inscription-filled cartouche to one side, the wood scabbard clad in red velvet with gold-damascened steel mounts variously with with foliate and vegetal designs and inscription-filled cartouches, with two suspension loops
98.5 cm. long

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Czerny's, *Antique Arms Selected from all the Countries and Epoch*, 9 December 2017, lot 237.
Private UK collection.

Inscriptions: sayings in Arabic on the subjects of swords and the transience of life, part of Qur'an 11:88, an invocation to an attribute of God (*ya qadi al-hajat*, 'O Judge of [all] needs'), the date 1170 (1756-7), and *ma sha'a allah*, 'whatsoever God wills' to the guard; to the scabbard fittings, invocation to an attribute of God, the date 'year 1170' and possibly the name ''Ali'.

71

72

71
AN OTTOMAN CORAL-MOUNTED ENAMELLED SILVER-GILT DAGGER
TURKEY, 19TH CENTURY
the single-edged steel blade of tapering form, decorated in gold overlay to the forte to each side with a foliate cartouche, one side with a further inscription-filled cartouche, the hilt with applied silver-gilt leaves and fronds in relief, one side of the hilt with an enamelled blue ground, the pommel set with a green gem-stone, the wood scabbard clad in silver and decorated en suite with an openwork coral (*corallium rubrum*) bead to the tip, with suspension loop to one side with chain terminating in a coral (*corallium rubrum*) bead
25.5 cm. long (including scabbard)

£5,000 - 7,000
€5,800 - 8,200
US$6,700 - 9,400

72
A NIELLO SILVER-MOUNTED STEEL DAGGER (*KINDJAL*)
CAUCASUS, 19TH CENTURY
the sharply tapering double-edged blade with off-set fuller to each side, the silver-mounted hilt of waisted form, engraved and decorated in niello with vegetal designs, floral and foliate motifs and granulated decoration, with two applied floral bosses to one side, the wood scabbard clad in silver and decorated en suite with spherical terminus and applied strap with suspension loop to one side
46.4 cm. long

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

73 Y
A FINE OTTOMAN MOTHER-OF-PEARL, TORTOISESHELL AND BONE-INLAID OCCASIONAL TABLE
TURKEY, 18TH/ 19TH CENTURY
of decagonal form, inlaid in mother of pearl, tortoiseshell and bone, the top with a central rosette with radial border, surrounded by a chequerboard design, and further radial border, the edges with geometric designs, drawer to one side with later printed cotton lining, brass key
67.5 cm. high

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

For a very similar table sold at Sotheby's, see *Arts of the Islamic World & India including Fine Rugs and Carpets*, 27 October 2021, lot 238.

73A

AN OTTOMAN CARVED HARDSTONE PLAQUE WITH THE TUGHRA OF SULTAN SELIM III (REG. 1789 - 1807)
TURKEY, 18TH/ 19TH CENTURY

of rectangular form with curved upper edge, carved in relief with the tughra of the sultan within a border, the top edge with holes to centre and to each side, the reverse with carved suspension loops to each side, old collection label to reverse (no. 182.)
32.2 x 25.4 cm.

£50,000 - 70,000
€58,000 - 82,000
US$67,000 - 94,000

Provenance
Sir Charles Murray Marling (1862-1933)
Oliver Hoare (1945-2018)
Private UK collection.

Published
The Unity of Islamic Art, Exhibition Catalogue, Riyadh, 1985, pp. 202-3, no. 178.

Exhibited
The Unity of Islamic Art, The King Faisal Center for Research and Islamic Studies, Riyadh, 1985.

Sir Charles Murray Marling was a British diplomat who was British ambassador to Iran during the constitutional revolution of 1905-1907.

Sultan Selim III (1761–1808) was the 28th Sultan of the Ottoman Empire, known for his attempts at modernizing the state during a time of decline. His reforms, collectively called the Nizam-ı Cedid (New Order), focused on creating a Western-style military, centralizing administration, and improving fiscal policies. Despite these efforts, resistance from the Janissaries and conservative factions led to his deposition in 1807 and eventual assassination in 1808. While his reign ended in failure, Selim III's reforms paved the way for later modernization efforts in the empire.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

74

74 *
FOUR HAND-COLOURED LITHOGRAPHS OF INTERIORS OF THE MOSQUE, FROM *AYA SOFIA CONSTANTINOPLE, AS RECENTLY RESTORED BY ORDER OF HM THE SULTAN ABDUL MEJID*, BY GASPARD FOSSATI
LONDON, P. & D. COLNAGHI, 1852
four hand-coloured lithographs, from the original album of 25 plates, framed to borders of illustrations, in modern gilt frames in North African style with Arabic pseudo-inscriptions
360 x 255 mm. (sight); frames 58 x 47 cm.(4)

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

The original work was the first modern account of Aya Sofia, with the text in French edited by Adalbert de Beaumont from Fossati's original notes. Fossati (1809-93) travelled to Constantinople in 1837, in the employ of the Russian court as an architect, and entered the Sultan's service in 1845. In 1847 he was commissioned to restore the Aya Sofia, in the course of which architectural work he uncovered mosaics. These were, however, covered up, and his intended work illustrating these never appeared.

75

75
A GROUP OF TEN OTTOMAN SILVER MOUTHPIECES
TURKEY OR CYPRUS, 19TH CENTURY
variously decorated in silver filigree, niello and openwork filigree with granulated, geometric and foliate designs and floral motifs, variously with imitation amber and lacquered wood tips
the largest 29.7 cm. long(10)

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Similar examples in the Victoria & Albert Museum, London are described as from Ottoman Cyprus (Accession No. MET.LOST.317, 1556-1888, and 1560-1888). For a mouthpiece sold at Christie's, see *Quai d'Orsay, Paris - An Apartment by Jacques Grange*, 19 November 2010, lot 629.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

76 *

AN OTTOMAN SILK AND METAL-THREAD EMBROIDERED AND APPLIQUÉ PANEL DEPICTING THE PERTEVNIYAL VALIDE SULTAN MOSQUE, ISTANBUL
TURKEY, 19TH CENTURY

of rectangular form, embroidered in polychrome silks with applied stumpwork section with silver thread, the frame clad in velvet with embroidered metal-thread ornamentation
74 x 58 cm. excluding frame

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

The Pertevniyal Valide Sultan Mosque in Istanbul, also known as the Aksaray Valide Mosque, was completed in 1871 and was inaugurated by the mother of Sultan Abdülaziz (reg. 1861-1876). Its architecture exemplifies Turkish Baroque, combining an amalgamation of Ottoman, Moroccan, Gothic and Renaissance elements, resulting in a unique blend of Ottoman and Western aesthetics.

77

77 R
A BRASS CELESTIAL GLOBE
PERSIA OR INDIA, 18TH/ 19TH CENTURY
the brass sphere mounted with axle running through poles, engraved with inscriptions and markings for equator, tropics and polar circles, the later base with four legs decorated with raised moulded bands
18.4 cm. high

£5,000 - 7,000
€5,800 - 8,200
US$6,700 - 9,400

A similar celestial globe is in the Brooklyn Museum, New York (Accession No. 20.993).

78

78 R
A MING POTTERY VASE MOUNTED AS A EWER WITH ZAND BRASS MOUNTS
CHINA AND PERSIA, THE EWER 15TH/ 16TH CENTURY, THE MOUNTS DATED AH 1192/ AD 1778
the pottery body of bulbous form on a tall stepped foot, decorated in blue on a white ground with foliate and geometric designs, mounted with a brass waisted neck with central moulded ring, rising to a domed hinged lid, engraved and decorated with bands of inscription, and inscription-filled cartouches on a ground of foliate and floral scrollwork with perching birds, the brass handle of curving form engraved and decorated with scrolling split-palmettes and floral motifs, a compartment with hinged lid to top section, the brass spout terminating in a flowerhead surmounted by a palmette, engraved and decorated to the underside with a seated figure in a cartouche, above a floral motif
31.5 cm. high

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Inscriptions: the texts include Arabic invocational verses to Imam ‘Ali, Call to God to bless the Fourteen Innocents, invocations to God and couplets in Persian in praise of the Prophet and Imam ‘Ali. It is dated Monday 12 Muharram 1192 (28 December 1778).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

79

80

79 R
A QAJAR KHATAMKARI BOX SIGNED BY NAVA'I
PERSIA, 19TH CENTURY
of rectangular form with hinged lid, lock to front with working key, the surfaces inlaid with micro-mosaic components including bone, forming geometric and stellar motifs, the lid with a border of inscription-filled cartouches
33.1 x 23.7 x 13.1 cm.

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Inscriptions: three Persian couplets in praise of the box; the last couplet mentions the name of the maker as 'Nava'i'.

For a comparable box sold at Christie's South Kensington, see *Islamic & Indian Works of Art & Textiles*, 27 April 2012, lot 982.

80 R
A QAJAR KHATAMKARI BACKGAMMON BOARD
PERSIA, 19TH CENTURY
of rectangular form with hinged lid and key hole, inlaid with micro-mosaic components, including bone, forming geometric designs and stellar motifs, the lid and front of box below keyhole with inscription-filled cartouches, the interior lined in floral block printed *kalamkari* cotton
66.4 x 25.6 x 20.8 cm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Inscriptions: Persian couplets on the game of backgammon; and a verse from a *ghazal* of Hafiz, a part of which has become a common saying: 'What will be, will be'.

81

82

81 R
A COMMEMORATIVE GOLD COIN ISSUED BY THE NATIONAL BANK OF IRAN
IRAN, SECOND HALF OF THE 20TH CENTURY
of circular form, one side with a portrait of Nasr al-Din Shah encircled by a band of inscription, the other side with a central inscription-filled roundel, above a Kiani crown and below the Lion and Sun flanked by quatrefoil motifs, the letter 'B' below, the border with olive and oak branches
5 cm. diam.; 66.5 g.

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

The present lot is an example of a commemorative coin produced by the National Bank of Iran in the 1960s using original dies from earlier coins. This particular issue was struck with a die from a silver Toman produced in AH 1313 (AD 1896) to commemorate the 50th year of the reign of Nasr al-Din Shah Qajar to one side; whilst the other side is struck with the die of a 25 Toman gold coin dated AH 1301 (AD 1883-4).

82 R
A PAIR OF QAJAR ENAMELLED GOLD EARRINGS
PERSIA, 19TH CENTURY
each comprising two domed tiers and a pendant teardrop element, decorated in polychrome enamel with floral and foliate motifs and birds, both tiers and pendant element with later imitation pearl fringe, the teardrop element with later imitation pearl and dyed green bead suspension
each approx. 9 cm. long; 31.8 g. total weight(2)

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

83 R

A QAJAR LACQUER BOX
PERSIA, LATE 19TH/ EARLY 20TH CENTURY

of rectangular form with lifting stepped lid, decorated in polychrome and gilt, with cartouches variously containing floral and foliate interlace and vegetal motifs, surrounded by foliate tendrils, all on a ground of floral and foliate interlace and within borders of foliate scrollwork, the edges of the lid with a series of cartouches containing inscriptions, interspersed by quatrefoil motifs, the inside of the lid with gilt foliate cartouche on a black ground within a foliate border, the base of the box with a further foliate cartouche within a foliate border, on a brown ground

29.8 x 18.6 x 11.5 cm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Inscriptions: couplets from a *ghazal* of Hafiz.

Some examples of lacquered boxes with similar decoration are in the Nasser D. Khalili Collection (see Nasser D. Khalili, B. W. Robinson and T. Stanley, *Lacquer of the Islamic Lands*, Part II, London, 1997, pp. 186-189, cat. 409, 410, 411, p. 198, cat. 421, and pp. 204-5, cat. 426). For a similar Qajar lacquer box sold in these rooms, see Bonhams, *Islamic and Indian Art*, 26 October 2020, lot 79.

83

84 R

A QAJAR ENAMELLED STEEL DAGGER (*JAMBIYYA*)
PERSIA, 19TH CENTURY

the pattern-welded steel blade of slightly curved form, chased and decorated in gold overlay with a snake running down the centre of both sides, the forte to both sides with an inscription-filled cartouche on a ground of floral interlace, the waisted hilt decorated in polychrome enamel with roundels and cartouches depicting various rulers, including Afrasiyab, and other figures, the sides with cartouches containing inscriptions, all on a ground of floral interlace, the wood scabbard clad in copper and decorated *ensuite*, with fitted case

45.9 cm. long

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Private UK collection, acquired at Sotheby's, *Islamic and Indian Art*, 20 October 1994, lot 134.

Inscriptions: including two couplets from a *qasidah* by the poet Anvari (1126–1189) in praise of Sultan Sanjar; figures identified including Afrasiyab, Sanjar Shah, Hurmuz and Bahram.

84

85

85 * R
FEMALE DANCERS WITH MUSICIANS IN A MEADOW OUTSIDE THE WALLS OF A TOWN
QAJAR PERSIA, BY A FOLLOWER OF ISMA'IL JALAYIR, LATE 19TH CENTURY
watercolour on paper
240 x 400 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Formerly with Le Vieux Chalet, Fonds Robert-Philippe Federici, Montmartre, Paris, until 2024.

For the full note on this lot, see the online catalogue.

86

86 R
A SMALL QAJAR LACQUER PAINTING DEPICTING A BRITISH OFFICER SURRENDERING TO THE EMPEROR NAPOLEON AND HIS MARSHALS, SIGNED BY ZAIN AL-ABIDIN
PERSIA, SECOND HALF OF THE 19TH CENTURY
lacquer on board, signed in *nasta'liq* script, framed
63 x 93 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Sotheby's, *Fine Oriental Miniatures, Manuscripts and Persian Lacquer*, London, 23rd November 1976.

For the full note on this lot, see the online catalogue.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

87 R

A STAG IN FLIGHT, PURSUED BY A MOUNTED HUNTER, SIGNED BY THE ARTIST FURSAT AL-SHIRAZI QAJAR PERSIA, DATED AH 1296/AD 1878-79

watercolour on paper laid down on thick card, signed, dated and further inscribed at lower left
210 x 330 mm.

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

Provenance
Formerly in the Khayami Collection (Inv. no. EDN185).

Published
Marcus Fraser, *The Khayami Collection of Islamic Art*, 2008, p. 85, no. 100.

The inscription reads: 'This shot hunt was made for Mirza Fazlullah during the White Nights of the first *hijri* month, the year 1296/7th-9th January 1879', and is signed Nasir al-Husayni Fursat al-Shirazi.

'White Nights' are the period when the moon is brightest (i.e. full moon).

Fursat al-Shirazi, also known as Fursat al-Dawla (1854-1920), was a poet and scholar as well as a painter. His father, Mirza Ja'afar Bakhjat (1806-79) was also a painter and manuscript illuminator. Fursat al-Shirazi was particularly known as a topographical painter, for which purpose he travelled throughout Persia, and it is possible that our painting derives from these journeys.

The dedicatee Mirza Fazlullah is likely to be the *nasta'liq* and *shikasteh* calligrapher (d. AH 1310/AD 1892-93), who is referred to as deceased in *Athar-e 'Ajam* at the time of its publication in AH 1313/AD 1895-96. See Mehdi Bayani, *ahval va athar-e khoshnevisan*, vol. 2, Tehran 1346 sh, pp. 573-574; and Forsat al-Dawleh Shirazi, *Athar-e 'Ajam*, 1362, pp. 545-546.

Karimzadeh includes signed items by him (including a piece in the Firuz Collection), maps of cities, villages and stopping places between Shiraz and Tehran, watercolour painting as well as a lacquered pen box. These are dated between AH 1296/AD 1878-79 and AH 1336/AD 1917-18. See Mohammad Ali Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 3, London 1991, pp. 1092-1093.

88 R

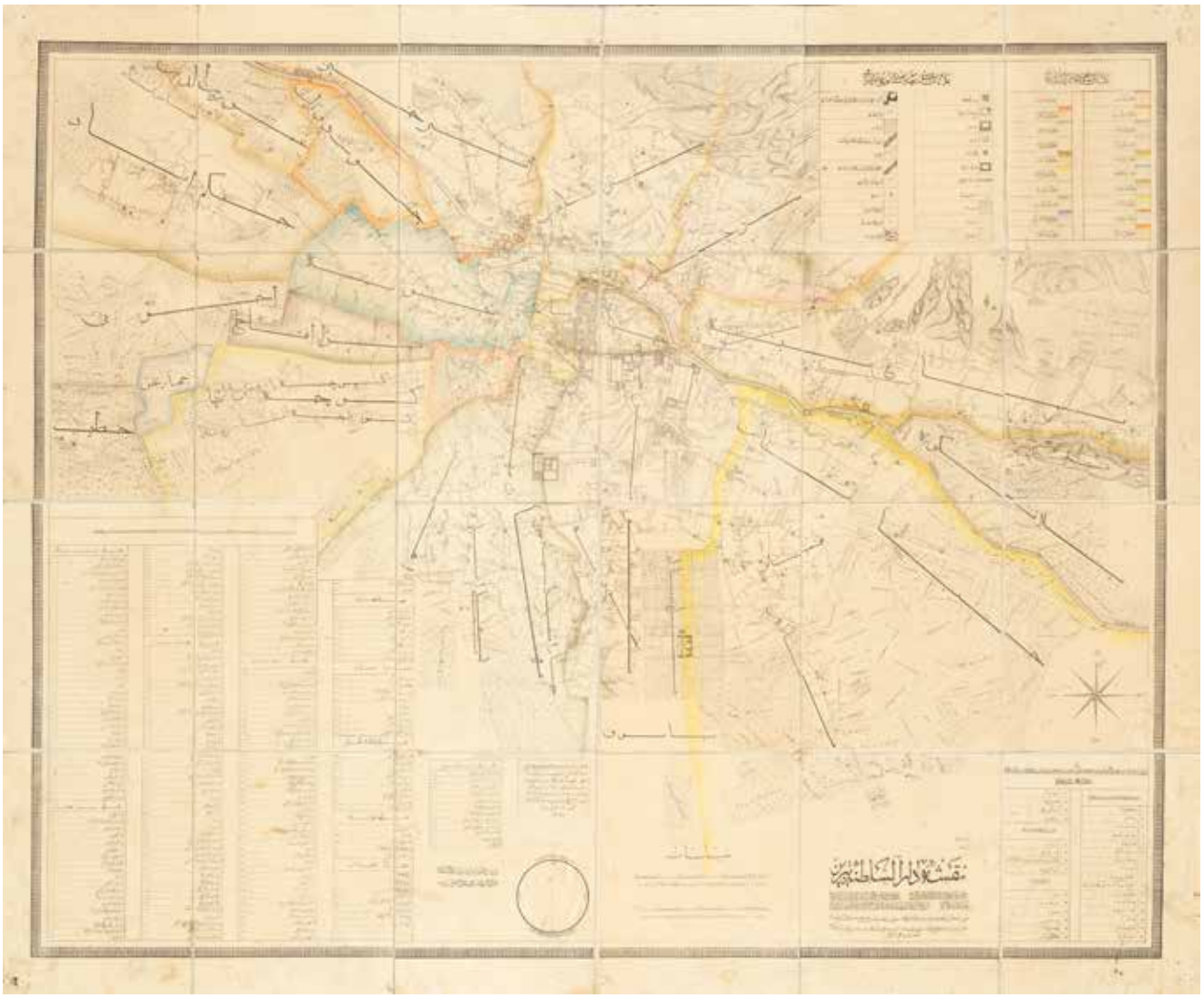
A TROOP OF CAVALRY OR A HUNTING PARTY IN AN EXTENSIVE ROCKY LANDSCAPE
EUROPEAN SCHOOL, PERHAPS WORKING IN PERSIA, SECOND HALF OF THE 19TH CENTURY
oil on canvas, inscribed *H D Willock* on label verso
129.5 x 100 cm.

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

Provenance
Probably Henry Davis Willock (1830-1903), Civil Officer in India between 1852 and 1884, and son of Sir Henry Willock (1790-1858), British Envoy to Persia, 1815-1826, and Chairman of the East India Company, 1844–45 (label on stretcher).
Formerly in the collection of the late Oliver Watson (1949-2023), Emeritus Professor of Islamic Art and Architecture and curator of Islamic Art at the Ashmolean Museum, Oxford and the School of Oriental Studies, London.
Mallams, Cheltenham, *Asian, Indian and Islamic Art*, 6th November 2024, lot 302.

For the full note on this lot, see the online catalogue.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



89 R

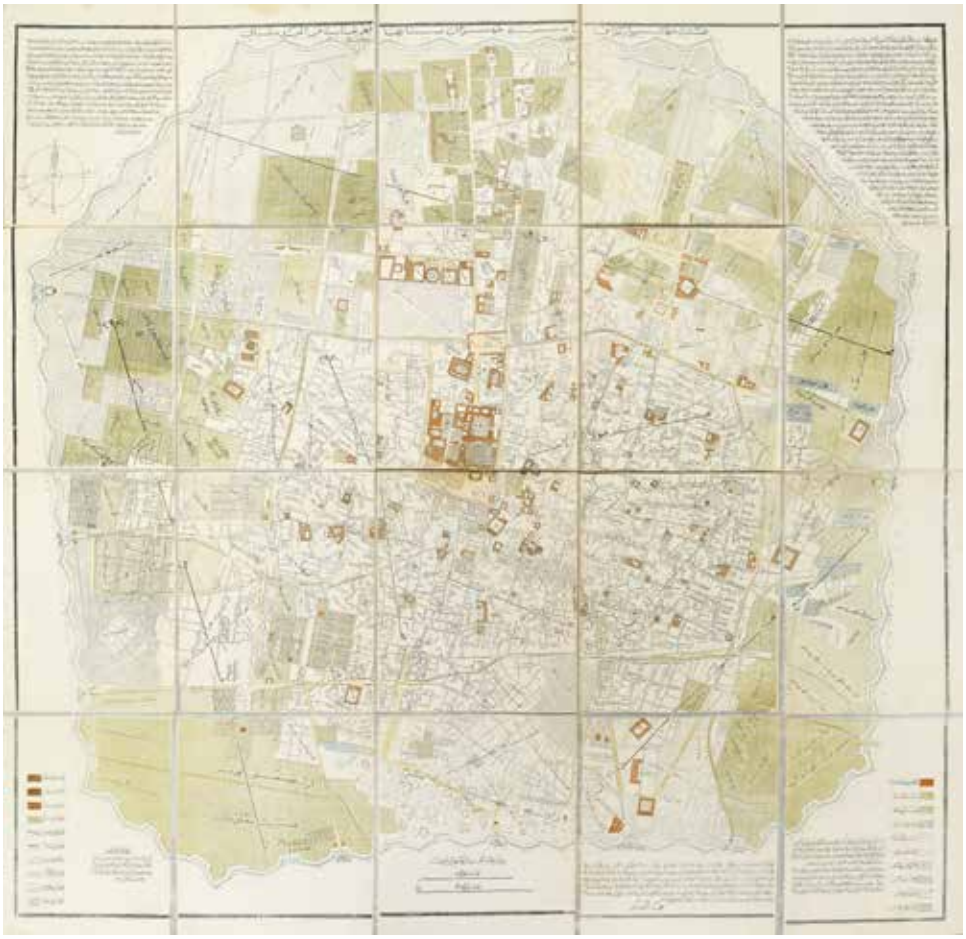
A PRINTED MAP OF THE CITY OF TABRIZ
QAJAR PERSIA, DATED 12 SHA'BAN 1297/20TH JULY 1880
on paper backed with cloth, folding, large and small captions in *naskhi* script, the various quarters of the city outlined in orange, yellow and blue, legend at upper right, gazetteer of places at lower left
87.5 x 109 cm.; 23 x 19 cm. (folded)

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

The map was ordered by the Crown Prince (Muzaffar Mirza, later Muzaffar al-Din Shah) and under the supervision of Mirza 'Abbas Khan, the colonel (*sartip*) in charge of the State School of Tabriz and with the teaching of Muhammad Mirza, the teacher of mathematics.

It is signed by Muhammad Reza, Geometrician (*muhandis*) and the deputy to the Chief aide-de-camp (*ajudan*) (unidentified), a son of Hasan 'Ali Khan, Colonel (*sarhang*) Qarajah-daghi.

For two further examples of late Qajar printed maps sold in these rooms, see Bonhams, *Islamic and Indian Art*, 24th April 2018, lot 224 (Persia and the surrounding countries, dated AH 1287/AD 1870-71) and 225 (the city of Tabriz, dated 12 Sha'ban 1297/20th July 1880). For an earlier example, of Tehran, dated Jumada I 1275/December 1858-January 1859, see Christie's, *Art of the Islamic and Indian Worlds*, 5th October 2010, lot 253.



90 R

A LARGE PRINTED MAP OF THE CITY OF TEHRAN
IRAN, 20TH CENTURY, COPYING AN ORIGINAL MAP MADE IN MUHARRAM 1309/AUGUST-SEPTEMBER 1891
on paper backed with cloth, folding
133.5 x 138.5 cm.; 35.5 x 29 cm. (folded)

£2,000 - 3,000
€5,800 - 8,200
US$6,700 - 9,400

The original late Qajar map is in the Library of Congress, Washington DC.

The long text in the top right-hand corner relates how Nasir al-Din Shah, who ordered a map of Tehran with all the new buildings added to those of the old city to be made in AH 1285/AD 1868-69. The project was put in charge of the late I'tidad al-Saltanah, the Minister of Sciences and the Dean of the Dar al-Funun (College of Arts), 'Ali Quli Mirza, who employed scholars and students to do research on various aspects of the city. They worked day and night till the map was completed in Muharram 1309/August-September 1891 and it is signed by 'Abd al-Ghaffar, who was also involved in the project. The names and the positions of numerous people involved in the project from start to finish are given.

The text at lower right gives the information that in the previous thirty years many places had been measured but it had not been possible to gain permission for this work to be completed, so in AH 1309 by the order of Nasir al-Din Shah the work on it was restarted including the new buildings. Sulayman Khan Sarhang son of Khudadad Khan and the teacher of mathematics at the Dar al-Funun completed the new map and printed it in black. This note is dated Muharram 1309.

At the bottom the text is signed by 'Abd al-Ghaffar with the statement that what had been done by Mirza Mahmud the Chief astrologer and Reza Quli Khan and many listed others, including his own publications, was added to the map (this note dated Muharram 1309). There is a colophon on the original saying it was the work of Sulayman Khan Sarhang Mohandes, who is mentioned earlier as the person who draw the map. This is missing on our version of the map.

The text at top left gives information on the subjects taught at the Dar al-Funun and gives the measurements of Tehran in French system (19200 metre) and the Qajar (18460 dhar'), populations of the old and new Tehran, the number of buildings in old and new cities, including Christian churches (Catholic, Protestant and Armenians), the number of public baths, Tehran's altitude compared with other places, including Paris, the temperature of Tehran in the summer and winter, the *qibla* marker at different times.

At lower left is a warning that reproduction of this map on a small or large scale in Persian, French or any other language, in Iran or abroad, without informing the authorities is forbidden. The original text is signed by Mukhbir al-Dawlah, Minister of Sciences and the name of the copyist ([...] al-Hamadani), which is written in a decorative manner and apparently could not be read by the originator of our version of the map.

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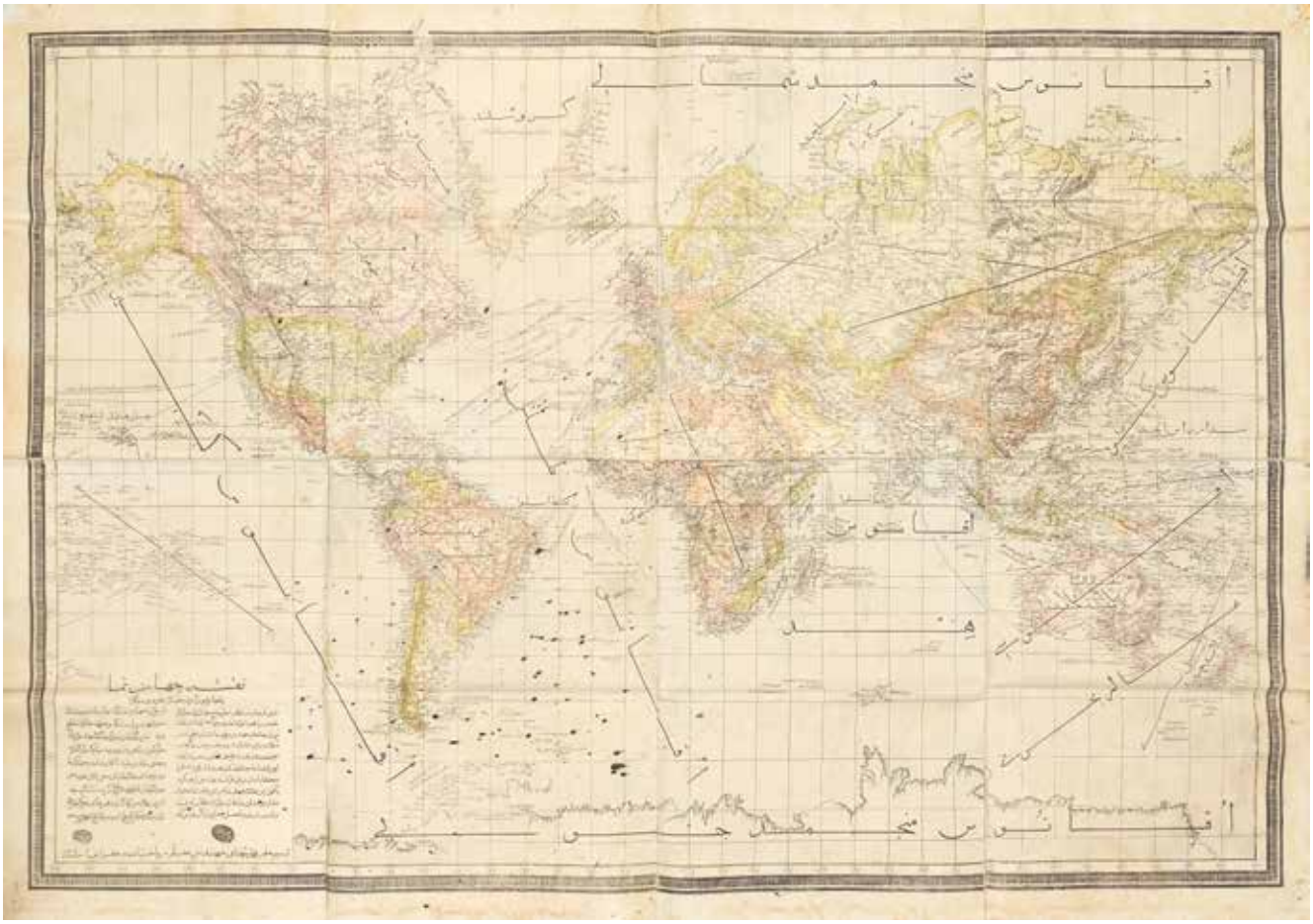


91 R

A WORLD MAP, PRINTED BY THE MINISTRY OF SCIENCES FOR USE IN STATE SCHOOLS
QAJAR PERSIA, DATED RAJAB 1320/OCTOBER-NOVEMBER 1902

printed on paper backed in cloth, folding, captions and text in *naskhi*, the possessions of the various empires outlined in different colours
82 x 117 cm.; 30 x 21 cm. (folded)

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

The text consists of a statement by the Ministry of Science that the work of Najm al-Dawlah, the teacher of all mathematic sciences, and of Mirza Reza, the geometrician (*mohandes*) [on this map] is correct; and in addition, from the beginning of the reign of the king and by his order, he has translated numerous historic, scientific and others from French to Persian, which would be most useful for students of the Muzaffari state schools. This note bears the seal impression of the 'Minister of Sciences'. It is dated Rajab 1320/October-November 1902 and signed by 'Abd al-Ghaffar.

Another note bears the information that this world map was drawn by Mirza Reza Khan Qarajeh Daghi, the Geometrician (*mohandes*), the present teacher of mathematics at the Dar al-Funun and other schools. He has drawn it, and translated the terminology, with great accuracy. It also adds that 'Abd al-Ghaffar, who has many accomplishments in geography and map-drawing has gone over it. This note is dated AH 1320/AD 1902-03 and bears the seal impression of Najm al-Dawlah.

The text below is the colophon, stating that the drawing [of this map] was done by Muhammad Reza the geometrician (*mohandes*), the teacher of mathematics and geography and is dated Rajab 1320/ October-November 1902.

Abd al-Ghaffar, was a graduate of the Dar al-Funun and the chief astrologer to 'Abbas Mirza Nayib al-Saltanah, titled first *Najm al-Mulk* and later *Najm al-Dawlah*. He died in AH 1326/AD 1908-09. For more on him see M. Bamdad, *Dictionary of National Biography of Iran, 1700-1900*, vol. II, Tehran 1966, pp. 273-274.

Places or islands that were discovered by Spanish, Portuguese and others, with the names of the discoverers from the 15th Century are added with their dates in Christian era. There are also markings of important events such as the first telegraph from England or France to America, the time taken to get from various place to the Americas, for example from Glasgow or Liverpool to New York, or from France to New York, and the routes of British ships from San Francisco to Shanghai and Hong Kong.

92 * R W

A LARGE PAINTING DEPICTING THE BATTLE OF KARBALA, BY THE ARTIST MEHDI SHAMS AL-KITABI
QAJAR PERSIA, PROBABLY ISFAHAN, EARLY 20TH CENTURY
oil on canvas, signed, other inscriptions in Persian on painted surface
picture area 204 x 419 cm.; canvas 217 x 425 cm.

£40,000 - 60,000
€47,000 - 70,000
US$53,000 - 80,000

Provenance
Private collection, Canada

The inscriptions read:
The *shahadah* and a Persian verse.
The phrase *shafi'-e ruz-e qiyamat muhammad ast o 'ali*, 'Muhammad and 'Ali are the intercessors on the Day of Judgement'.
The signature: 'The work of Mehdi Shams al-Kitabi'.

The artist is unrecorded.

For two very similar examples depicting the Battle of Karbala, see L. Diba (ed.), *Royal Persian Paintings: the Qajar Epoch 1785-1925*, New York 1999, pp. 276-278, nos. 94 and 95. The first is by Abbas al-Musavi, dated to the late 19th/early 20th Century, and measures 182 x 299 cm. The second is by 'Abdallah Musavvar (d. 1931) and measures 171.5 x 289 cm. Both are ascribed to Isfahan, the first since the city is mentioned in the signature, the second because the artist is known to have worked there (Diba, p. 278).

The subject of the Battle of Karbala and the moment of the martyrdom of Imam Husain by the Sunni caliph Yazid in Muharram 61/October AD 680, 'lies at the heart of Shi'ite belief'. Such paintings form a vital part of the event's re-enactment and theatrical performances commemorating it. 'The *pardehdar* (reciter) would nail the painting on a wall of a given building, whether a caravanserai, a *takieh* (a structure built for *tazieh* performances), or a local coffeehouse, and point to each relevant event as he told the story of Husain's martyrdom'. (See Diba, p. 277, fig. xxxiv for a photograph of an early 20th Century *pardehdar* performing in front of such a painting). As Diba comments, while such paintings differed in some details, and in their manner, they were all 'distinctive for [their] narrative immediacy and raging emotions [...] as well as the exaggerated vulgarity of the enemy and his men'; they were'designed to elicit an emotional response from the audience'.

The composition of our painting, and of the two illustrated by Diba, is dominated by the figure of 'Abbas (the half-brother of Husain) killing one of the members of the Sunni army. To the left of this is the wounded Qasim, son of Husain's elder brother, resting in Husain's arms. At the lower right all three have varying representations of Hell. Diba no. 95 and our painting both depict, at lower centre, supplicants giving tribute to a recognisably Qajar ruler or official in uniform.

For another similar painting, see Christie's, *Islamic Art, Indian Miniatures, Rugs and Carpets*, 26th & 28th April 1994, lot 111 (dated to the 19th Century, 170 x 273.5 cm.).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

93 R
AN IMPRESSIVE QAJAR WOVEN SILK PANEL FOR ASHURA DAY CELEBRATIONS
PERSIA, CIRCA 1860
of rectangular form, woven and embroidered in polychrome silk and metal thread with the Imam Husayn mounted on horseback carrying a shield and lance, the head and upper body of a child behind him, spandrels above, the border with a repeat design of floral sprays, above and below bands of inscription-filled cartouches, woven silk edging
278 x 109 cm.

£40,000 - 60,000
€47,000 - 70,000
US$53,000 - 80,000

Provenance
Private UK collection, acquired by the vendor's father-in-law, Bosworth Monck, in Mashad in 1933.

Bosworth Monck acquired the present lot whist travelling by car from Lebanon to India in 1933. The purchase is recorded in a letter written to his wife from the British Consulate in Mashad on the 1st of December 1933, where it is referred to as 'a sixteenth Century silk of Maohmet'.

Inscriptions: in the small cartouches, 'O Aba 'Abdullah al-Husayn!'; in the top long cartouches, a couplet in Arabic attributed to Imam Husayn on being denied water for his son; in the lower long cartouches, two Persian couplets from a *tarkib-band* of Muhtasham Kashani (d. 1588) on the events in Karbala and being denied water by Kufians.

Muhtasham Kashani (d. AH 996/ AD 1587-8) was known for his poetry on Shi'a themes (Rypka, J., *History of Iranian Literature*, Dordrecht, 1968, p. 298). His most famous work, an elegy on the martyrdom of the Imam Husayn, remains one of the best-known classical poems to the present day. Verses from this poem are often found on textiles displayed during Muharram ceremonies, such as on a Qajar standard sold in these rooms (see Bonhams, *Islamic and Indian Art*, 29 March 2022, lot 141). These textiles were produced for Ashura, which occurs annually on the tenth day of Muharram, the first month of the Islamic calendar. It is commemorated by Shi'a Muslims as a day of mourning for the martyrdom of Husayn ibn Ali, a grandson of the Prophet Muhammad, at Karbala in AH 61. The Battle of Karbala (AH 61/ AD 680) was fought between an army sent by the Umayyad caliph, Yazid I, and a small party led by Husayn ibn Ali, resulting in the defeat and massacre of the majority of Husayn's family and followers.

The present panel is a rare example of a 19th century textile depicting Imam Husayn. He is portrayed mounted on horseback. His stead, Zuljanah, was famously white, as seen in the previous lot in this sale (lot 92). The use of brown in the present lot therefore marks an interesting departure from typical representations. Curiously, when conservation was carried out on the textile a number of years ago, some threads above the shield were unpicked to reveal the figure of a child. This child must represent Ali al-Asghar ibn Husayn, the youngest son of Husayn. Often depicted in devotional art, on the day of Ashura, Imam Husayn took the child from his camp to ask the enemy to show mercy and give them water, whereupon the child was shot with an arrow. In this moment, Husayn is unarmed as he leaves the camp, however in the present panel he is depicted with a shield and spear, indicating that our image may represent an amalgamation of moments from the Battle of Karbala.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

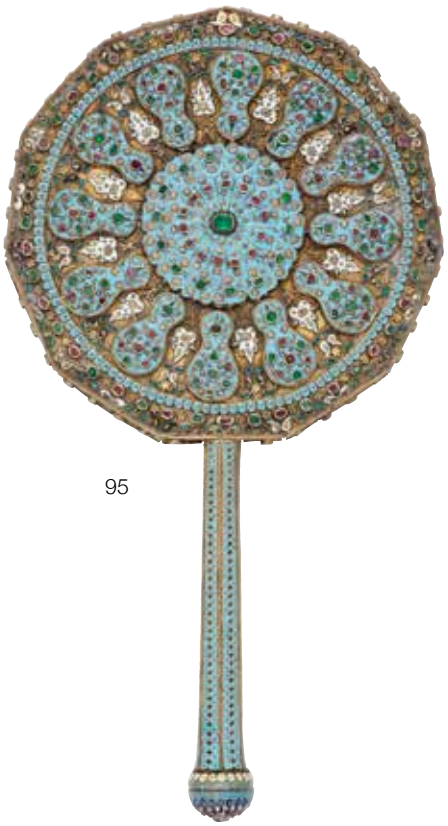
94

94 *
A PORTRAIT OF A BUKHARA MERCHANT, MIRZA 'ABD AL-MULUK FURAD BAYGI, WEARING A *IKAT* TUNIC BY MAURICE FEUILLET (FRENCH, 1873-1968), DATED 1900
crayon and watercolour on paper, identifying inscription in Persian at upper right, signed and dated 1900 upper right
493 x 345 mm.

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

The sitter has not been identified.

Feuillet was a journalist and international correspondent, which career was perhaps the source of this study. He also, for example, made sketches of Moroccans and Cypriots during travels in 1905. He was also made courtroom sketches, and followed in particular, in April and May 1894, the trial at the assizes of the anarchist Émile Henry, then the trials of Émile Zola in Paris in 1898 and the second trial of Alfred Dreyfus in Rennes, from August to September 1899, for the British illustrated magazine *Black and White*. He was created a Chevalier of the Legion d'Honneur in 1929. He collected Japanese art and was a member of the Societe des Amis de l'art japonais.



95

95 *
A GEM-SET ENAMELLED SILVER-GILT HAND MIRROR PROBABLY BOKHARA, CENTRAL ASIA, EARLY 20TH CENTURY
of eleven-sided form, the slightly flaring faceted handle with domed terminus, decorated in blue, white, green and black enamel with applied filigree elements in floral and foliate designs and inlaid with rubies and emeralds
37.2 x 20.1 cm. max.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

96
A PAINTED WOOD SADDLE
CENTRAL ASIA, LATE 19TH/ EARLY 20TH CENTURY
of typical form, the top, sides and underside of the back of the saddle painted in polychrome with foliate cartouches, bands of vegetal and foliate interlace and roundels with floral motifs, the edges inlaid with bone, two suspension loops to the back to each side
approx. 43.5 x 32.5 cm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Examples of these saddles are variously attributed to Tashkent and Samarkand. A comparable wood saddle from Samarkand is in the Kunstkamera Museum of Anthropology and Ethnography, St Petersburg (Object No. 3034-1).

97

A TOLEDO WARE GOLD-DAMASCENED STEEL ALHAMBRA VASE

SPAIN, 19TH CENTURY

of piriform on an openwork flaring foot with split palmette scrollwork interspersed by roundels, the faceted neck flaring at the rim and flanked by two handles pierced with split palmette scrollwork, profusely decorated in gold overlay with geometric designs, split palmette interlace and foliate scrollwork, a central band to the body with inscription-filled cartouches interspersed by blazons, all on a ground of geometric designs

46.7 cm. high

£30,000 - 50,000
€35,000 - 58,000
US$40,000 - 67,000

Inscriptions: the Nasrid motto *wa-la ghalib allah*, 'and there is no victor but God'.

The vases from which the present lot takes its form were created in the 13th-15th centuries, and known as Alhambra vases, one of the most famous of which is the 'Gazelle Vase', which came to be an icon of the rediscovery of Islamic Spain after its discovery in the late 18th Century (Mariam Rosser-Owen, *Islamic Arts from Spain*, pp. 141-142). The form of these vases was often replicated in ceramic, as demonstrated by an example in the Victoria and Albert Museum, London (Accession No. C.10-2008). However, a number of metalwork examples were also produced in the 19th century by Spanish metalworkers, most notably the Zuloagas, the earliest recorded work of which dates to 1695, but who rose to prominence in the 19th Century under Eusebio Zuloaga and his son, Placido (see J. D. Lavin, *The Art and Tradition of the Zuloagas - Spanish Damascene from the Khalili Collection*, Bath, 1997, p. 41). Two Alhambra vases signed by Placido Zuloaga are in the Nasser D. Khalili Collection (op. cit. pp. 82-87, No. 2 - Accession No. ZUL 104a, b).

A further vase in the same collection also adapts the form of the Alhambra vases (op. cit. p. 138, No. 40 - Accession No. ZUL 100). Metalworkers such as the Zuloagas would sometimes incorporate the Nasrid motto, *la ghalib illa Allah*, 'there is no victor but God', in Arabic script within their pieces, as demonstrated on the present lot. The inscriptions on our vase form a band encircling the middle of the piece and act as a divide between the upper and lower decorative fields, a device which is a feature of the Nasrid originals. Not only do the form and decorative scheme of our vase reference the 13th-15th century ceramics, but also the profuse use of gold damascening replicates the glistening quality of the lustre of the Nasrid ceramics. The openwork foliate decoration on the handles of our vase appears to be a deviation from the original design, possibly referencing elements of architectural decoration in the Alhambra palace. The present lot is thus an amalgamation of influences and techniques, combining elements of the architecture of the Alhambra palace and geometric designs with the famous rediscovered vases, to produce a intricate and impressive piece of 19th century metalwork.

Some examples of damascened Alhambra vases sold at auction include Christie's, *Art of the Islamic and Indian Worlds*, 25 April 2013, lot 278; Sotheby's New York, *19th Century Furniture*, 24 October 2012, lot 290; for a monumental example signed by Zuloaga, Christie's, *The Exceptional Sale*, 8 July 2021, lot 25; and a pair of vases signed 'PZ' sold at Sotheby's, 9 April 2008, lot 193. The design of our vase is also very similar to one by Tomas Guisasola & son sold at Christie's, *19th Century Furniture, Sculpture, Works of Art, Ceramics*, 29 September 2005, lot 101.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

98 W

A MONUMENTAL GILT BRONZE ALHAMBRA VASE
EUROPE, 19TH CENTURY

of piriform on a tall base with four claw feet, the flaring neck flanked by two handles, profusely engraved and decorated with inscriptions, gazelles and foliate designs
111 cm. high

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

The design of the present vase replicates that of the Nasrid 'Gazelle Vase', one of the most famous of the 'Alhambra' ceramic vases created in the 13th-15th centuries. The vase became an icon of the rediscovery of Islamic Spain after its discovery in the late 18th Century and was replicated and adapted in various mediums (see Mariam Rosser-Owen, *Islamic Arts from Spain*, London, 2010, pp. 141-142).

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99

A COPELAND PORCELAIN ALHAMBRA VASE FOR THE ISLAMIC MARKET
ENGLAND, 19TH CENTURY

of piriform on a stepped foot, the flaring neck with moulded rings to the mouth and everted rim, flanked by two openwork handles, moulded and decorated in polychrome and gilt with geometric designs and panels containing foliate interlace, Copeland stamp to base, with wood stand
46.3 cm. high

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

William Taylor Copeland was a gentleman industrialist, not only owning a ceramics factory, but also maintaining a career in politics as an MP and Lord Mayor of London. He succeeded his father in running the Spode factory in around 1813, with the firm continuing under various combinations of the name Copeland, and employed artists from the continent to produce spectacular ceramics, some of which were displayed at exhibitions such as the Great Exhibition of London in 1851. The factory produced a wide range of wares which were often exported to Europe, the Empire and the United States. In order to appeal to these markets, production was widened, encompassing various items including those designed specifically for sale in countries with a significant Muslim population. A Copeland dish with Arabic inscription is in the Victoria and Albert Museum, London (Accession No. C.50-1982).

99

100 W

A FINE NASRID REVIVAL *TARACEA* OCCASIONAL TABLE
GRANADA, SPAIN, 19TH CENTURY

of hexagonal form with six faceted legs terminating in spherical feet, the openwork spandrels in the form of *mihrabs* with foliate decoration, inlaid in bone and decorated in marquetry with geometric designs and wood specimens
78 x 71 x 71 cm.

£5,000 - 7,000
€5,800 - 8,200
US$6,700 - 9,400

100

101 *
A SILK LAMPAS PANEL
NORTH AFRICA, 18TH CENTURY
of rectangular form, woven in yellow, red, blue and cream silks with vertical stripes punctuated by geometric designs, confronting birds and inscriptions, mounted
165.4 x 49.6 cm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Inscriptions: *allah yaj'al sa'dana qa'im wa farahana da'im*, 'God makes our happiness steady and our joy perpetual'.

Two 18th Century textile fragments with comparable designs are in the Metropolitan Museum of Art, New York (Object No. 2002.494.814 & 2002.494.816).

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102 *
A RARE VOTIVE 'SWORD'
TUNISIA, DATED AH 1099/ AD 1688
the thick steel blade with wider section towards end, with blunt edges, engraved throughout with inscriptions in *kufic*, the hilt and scabbard of green stained wood, two large iron suspension mounts to scabbard
111 cm. long

£20,000 - 25,000
€23,000 - 29,000
US$27,000 - 33,000

Provenance
Sotheby's, *Arts of the Islamic World Including Fine Carpets and Textiles*, 6 October 2010, lot 308.
The Mohammed Khalil Collection.

Published
M. K. Ibrahim, *Islamic Arms and Armour*, Vol. II, United Arab Emirates, 2022, pp. 978-9, Cat. No. 878.

Inscriptions:

To one side in positive, referring to an inscribed sword [which came] on earth from the Seven Skies, and mentioning the Jami Mosque in Qairawan and the archangels Gabriel, Michael, Israfil and Izrail. Carved by Ibrahim al-Shami (?), dated AH 1099 (AD 1688).

To the other side, in negative, referring to the children of Arabs of Mecca and Yemen in the land of Africa, [saw] a sword in the treasury. 'Umar in Salim al-'Ayyar ibn 'Umar ibn Sa'd saw an uninscribed sword with a secret in it. Also bearing the name Hasan in 'Ali ibn Salim al-'Ayyar, father of the victorious one.

The inscriptions on our sword appear to reference a legend of a magical sword, which may refer to the present lot itself. A comparable sword with scabbard is in the Collection H. Moser-Charlottenfels (see K. W. Hiersemann, *Collections of Henri Moser-Charlottenfels-Otiental Arms and Armour*, Leipzig, 1912, pl.XXXVII, no. 1130). For a ceremonial sword sold at Christie's, see *Art of the Islamic and Indian Worlds Including Oriental Rugs and Carpets*, 1 April 2021, lot 6. The Christie's example references the master blacksmith and philosopher Sidi Amor (d. 1855/6), in whose mausoleum (*zawiya*) in Kairouan further examples of these swords are preserved, the mausoleum having been turned into a museum.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

103
A GILT-COPPER CALLIGRAPHIC PLAQUE WITH SUFI GENEALOGY
NORTH AFRICA, 18TH CENTURY
of irregular form, chased and decorated in repoussé with an inscription-filled cartouche and further lines of inscription, framed
26.5 cm. max.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Distinguished private UK collection, London.

Inscriptions: possibly the genealogy of a certain Sufi, 'Abd al-Rahman ibn al-Sayyid Yahya al-Qadiri, whose genealogy is traced back to Imam 'Ali.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

104
A GOLD AND NIELLO SILVER-MOUNTED STEEL SWORD (*SAIF*)
ARABIAN PENINSULA, 19TH CENTURY
the single-edged steel blade of slightly curved form with three fullers to each side, the forte to one side engraved with '55', the other side engraved '5555', the hilt of typical form with gold-overlaid silver crossguard with bud quillons, the bone grips with gold mounted backstrap decorated in repoussé with floral designs, the pommel with gold-overlaid silver mount engraved and decorated in niello with foliate and vegetal designs, with knuckle chain, the wood scabbard clad in black leather with gold-overlaid silver mounts engraved and decorated in niello with floral and foliate designs, two suspension loops to one side
90.5 cm. long

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Distinguished private UK collection, London.

For a comparable *saif* dated AH 1265/ AD 1848 sold in these rooms, see Bonhams, *Islamic and Indian Art*, 29 March 2022, lot 120.

105

106

105
TWO SILVER-MOUNTED STEEL SWORDS (*SAIFS*)
ARABIAN PENINSULA, 18TH/ 19TH CENTURY
each with single-edged steel blade of slightly curving form, the first with inscription-filled cartouche to forte to one side, the second 18th Century European with three chiselled fullers and engraved with motifs including a sun and stars, each with silver-mounted hilt of typical form decorated in repoussé with foliate and vegetal designs, the wood scabbards each clad in leather with silver mounts decorated in repoussé with foliate and vegetal motifs, with suspension loops to one side
the longest 93.4 cm. long(2)

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
Distinguished private UK collection, London.

Inscriptions: 'The servant of the king of trusteeship, 'Abbas' (the legend on the seal of the Safavid king Shah 'Abbas I).

106
A GILT-METAL MOUNTED STEEL PRESENTATION SWORD (*SAIF*)
SAUDI ARABIA, 20TH CENTURY
the single-edged steel blade of slightly curving form with flattened spine, fuller and chiselled line to each side, the gilt-metal hilt of typical form, decorated in repoussé with inscriptions and vegetal interlace, the knuckle chain with pendent emblems of Saudi Arabia, the wood scabbard clad in gilt-metal, decorated in repoussé with foliate scrollwork, the emblem of Saudi Arabia with inscription to one side, two suspension loops to one side with tassels
96.5 cm. long

£1,000 - 1,500
€1,200 - 1,700
US$1,300 - 2,000

Provenance
Distinguished private UK collection, London.

Inscriptions: to the scabbard, 'The Kingdom of Saudi Arabia'; to the hilt, Qur'an, chapter LXI (*al-saff*), part of verse 13, and Qur'an, chapter III (*Al 'Imran*), part of verse 160.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

107
A GILT-METAL MOUNTED STEEL PRESENTATION SWORD (*SAIF*)
SAUDI ARABIA, 20TH CENTURY, THE BLADE 19TH CENTURY
the single-edged steel blade of slightly curving form with flattened spine and fuller to each side, the forte to one side stamped with the shield of the swordsmith E. Thurkle of Soho, London, the hilt of typical form with bone grips and gilt-metal cross guard, the backstrap and pommel with gold sheet mounts decorated with geometric designs, the knuckle chain with gold King George V half sovereign coin dated 1912, the wood scabbard clad in gold engraved and decorated with foliate and vegetal designs, two suspension loops to one side with tassels
93 cm. long

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Distinguished private UK collection, London.

108

108
FIVE SILVER-MOUNTED STEEL DAGGERS (*JAMBIYYAS*)
SAUDI ARABIA, MECCA, 20TH CENTURY
each of typical form with doubled edged blade, the waisted silver-mounted hilts of faceted form, engraved and decorated with floral interlace, the wood scabbards with the emblem of Saudi Arabia, inscription-filled cartouche to reverse, with suspension loops
the largest 25.2 cm. long(5)

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Distinguished private UK collection, London.

Inscriptions: *'amal badr al-din badr bi-mecca* 'Made by Badr al-Din Badr in Mecca'.

109
A GOLD AND SILVER MOUNTED STEEL DAGGER (*JAMBIYYA*)
SAUDI ARABIA, MECCA, 20TH CENTURY
of typical form, the double-edged blade with medial ridge along each side, the waisted hilt of faceted form, engraved and decorated with foliate motifs, the wood scabbard decorated *en suite* and bearing the emblem of Saudi Arabia, inscription to the reverse, with suspension loops
27.5 cm. long

£800 - 1,200
€930 - 1,400
US$1,100 - 1,600

Provenance
Distinguished private UK collection, London.

Inscription: 'Made by Ahmad Badr in the Honoured Mecca'.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

109

110

110

TWO GOLD AND NIELLO SILVER-MOUNTED STEEL DAGGERS (*JAMBIYYAS*)
ARABIAN PENINSULA, 20TH CENTURY
each of typical form with double-edged blade with medial ridge along each side and waisted faceted silver-mounted hilt engraved and decorated in niello with foliate motifs, the wood scabbards decorated *en-suite*, one with inscriptions, with suspension loops
the largest 25.2 cm. long(2)

£600 - 800
€700 - 930
US$800 - 1,100

Provenance
Distinguished private UK collection, London.

Inscriptions: *'Mahmud bin Badr al-Sayigh (sic) [al-sa'igh]* (the goldsmith) *1251 (1835-6)'*.

110

111

111
A PRINTED QUR'AN HOUSED IN A DISTINCTIVE GOLD-EMBOSSED LEATHER BOX IN THE FORM OF THE KA'BA ISTANBUL, TURKEY, THE QUR'AN DATED AH 1429/AD 2008
the Qur'an printed in colours and gold, leather binding with front cover with inset panel in gold incorporating a calligraphic composition within a scrolling floral design; the box in black leather with stamped gold designs after the *kiswah* hangings on the Ka'ba, two folding doors opening to reveal the Qur'an on a sloping inset space, the interior lined with green velvet
the Qur'an 233 x 170 mm.; the box 27 cm. high, 23 cm. x 23 cm.(2)

£500 - 700
€580 - 820
US$670 - 940

Provenance
Distinguished private UK collection, London.

The Qur'an was printed in AH 1429/AD 2008 based on the copy first printed by the deceased calligrapher Hamid Aytaç.

112

112 •
AN ILLUMINATED LITHOGRAPH QUR'AN, PRINTED TO MARK THE ACCESSION OF SULTAN MEHMED V (REG. 1909-18) OTTOMAN TURKEY, DATED 7TH RABI' II 1327/APRIL 1909
lithograph with some colour and illumination, 307 leaves, 15 lines of text to the page within black and red inner margin rules, *sura* headings and marginal devices, double-page frontispiece with use of colours and gold, main text followed by a long prayer, contemporary gilt-stamped morocco binding, with flap
160 x 110 mm.

£500 - 700
€580 - 820
US$670 - 940

Provenance
Distinguished private UK collection, London.

The Qur'an was printed on 7th Rabi' II 1327/April 1909 to mark the accession of Sultan Mehmed V. The original was copied by al-Hajj Riza Efendi, imam of the Imperial Music School, under the direction of Saim Bey at the Matba'a-i Osmaniye printing house.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

113

114

113
TWO BEDOUIN IN A DESERT LANDSCAPE
FRENCH SCHOOL, 19TH CENTURY
oil on copper, indistinctly signed lower left, in a gilt-copper Empire style frame by Charleux, Paris, on easel stand, indistinctly inscribed to back of frame
painting 20.5 x 13.5 cm.; frame 32 x 20.5 cm.

£500 - 700
€580 - 820
US$670 - 940

Provenance
Distinguished private UK collection, London.

114
A GILT-SILVER THREAD EMBROIDERED CALLIGRAPHIC PANEL
SAUDI ARABIA, 20TH CENTURY
of rectangular form, the black felt ground embroidered in gilt-silver thread with an inscription filled cartouche, framed
the visible panel approx. 76.2 x 48.5 cm. max.; the frame 86.1 x 58.4 cm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Distinguished private UK collection, London.

Inscriptions: *Ya Rahman ya Rahim*, 'O The Merciful! O The Compassionate!'

OTHER PROPERTIES

115
A GILT-SILVER THREAD EMBROIDERED SILK KISWAH FRAGMENT PRESENTED TO LORD HEADLEY ON COMPLETION OF THE HAJJ IN 1923
EGYPT OR MECCA, CIRCA 1923
of oval form, the black silk ground embroidered in gilt silver thread with a band of inscription in *thuluth*
77 x 26 cm. max.

£3,000 - 4,000
€3,500 - 4,700
US$4,000 - 5,300

Provenance
Rowland George Allanson Allanson-Winn, 5th Baron Headley (1855-1935), also known as Shaikh Rahmatullah al-Farooq, presented by Hussein bin Ali, King of Hejaz (reg. 1916-1924), and thence by descent.

Inscriptions: Qur'an, chapter II (*al-baqarah*), part of verse 144.

After completing the Hajj in 1923, Lord Headley witnessed the removal of the black and gold *kiswah* which covered the Ka'ba during the month of the Hajj. On his departure from Mecca, he paid his respects to King Hussein and was given several gifts including a gold-embroidered robe (lot 116) and two sections of the *kiswah*, which were traditionally cut into smaller pieces and presented to dignitaries. The larger piece was presented to Woking Mosque, whilst the smaller (the present lot) was displayed on the wall in his drawing room in Ivy Lodge, Twickenham. At the same time, he was also presented with the order of Al Nahda, First Class.

Born in London in 1855, Lord Headley was educated at Westminster School and Cambridge University before entering the Middle Temple and continuing his studies at King's College London. He subsequently became a civil engineer, and worked in India between 1892 and 1897. It was during his four years in Kashmir that he first encountered the Islamic faith, but it was not until 1913, the same year in which he inherited the peerage from his cousin, that he officially converted to Islam, adopting the Muslim name of Shaikh Rahmatullah al-Farooq. In 1914 he founded the British Muslim Society, which had the principal aim of demonstrating that Islam was not antagonistic or hostile to Christianity. He remained president of the society for life and went on to write several books on Islam, including *A Western Awakening to Islam* and *Three Great Prophets of the World*. He intended to undertake the Hajj the same year, but was prevented from doing so by the outbreak of war, and had to wait until 1923 when he completed the pilgrimage at the age of 68.

Very few Britons had made a pilgrimage to Mecca before Lord Headley, and it is possible that he was the first to do so legitimately. Despite the potential political implications of the situation, he was welcomed as a guest by King Hussein, who accompanied him on some stages of the pilgrimage and who is reported to have slept on the ground at Muzdalifah so that Headley might have a more comfortable rest on his own camp-bed. On his return to London, Headley gave numerous talks about his experience in Mecca including at the British Muslim Society, and became the subject of much press attention for the first time since his conversion in 1913. An image taken by a press photographer at his home in St Margarets, depicts him wearing the robe and Order of Al Nadha while standing beside the larger fragment of Kiswah with which he was presented in Mecca, which he subsequently donated to Woking Mosque. This image was circulated and reprinted in newspapers and magazines worldwide.

After completing the Hajj his profile and status within the British Muslim community increased, and he became an unofficial ambassador for British Islam. In 1925, he was offered the throne of Albania by a Muslim delegation who desired a British aristocrat for their ruler, but Lord Headley declined the offer on the grounds that has assassination was practically certain should he accept.

Beyond his devotion to Islam Lord Headley was a keen boxer, having been a champion at Cambridge University, and was also one of the earliest exponents of martial arts. In 1890 he co-authored *Broad-sword and Singlestick*, one of the earliest self defence manuals and went on to write one of the first modern guides to boxing (*Boxing*, 1889).

A detailed account of the life of Lord Headley, the circumstances of his conversion to Islam and his attitude towards the Islamic faith is given in Jamie Gilham, *The British Muslim Convert, Lord Headley, 1855-1935*, London, 2020.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

116
A ROBE (*THAWB*) PRESENTED TO LORD HEADLEY ON COMPLETION OF THE HAJJ IN 1923
of white wool with gilt-silver thread-embroidered collar and lapels
136 cm. from collar to hem

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Rowland George Allanson Allanson-Winn, 5th Baron Headley (1855-1935), also known as Shaikh Rahmatullah al-Farooq, presented by Hussein bin Ali, King of Hejaz (reg. 1916-1924), and thence by descent.
Property from a Princely Collection, acquired at Bonhams *Islamic and Indian Art*, 25 October 2022, lot 79.

This robe was presented to Lord Headley by King Hussein in Mecca on completion of the Hajj in 1923. He can be seen wearing it in a portrait taken by Vandyk which was sold in these rooms (see *Islamic and Indian Art*, 25 October 2022, lot 78).

For further information on Lord Headley, see note to previous lot.

117 *

A GILT-SILVER THREAD WOVEN ROBE (*THAWB*), HEADDRESS (*KEFFIYEH*) AND HEADBAND (*AGAL*) PRESENTED TO MAJOR GENERAL PATRICK JAY HURLEY (1883-1963) BY KING ABDULAZIZ BIN ABDUL RAHMAN AL SAUD (REG. 1932-1953) SAUDI ARABIA, CIRCA 1944

the black robe in two sections joined with threads near the waist, the lapels, collar and each side of the upper section woven in gilt and polychrome threads with geometric designs, a tie-string with three metal-thread beads to each side; the headdress white; the headband black with gilt thread

158 cm. from collar to hem(3)

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance

Patrick Jay Hurley, presented by King Abdulaziz bin Abdul Rahman Al Saud in 1944, and thence by descent.

Patrick J. Hurley (1883–1963) was an American military officer, lawyer, and diplomat whose career spanned several key roles in the U.S. government during the early to mid-20th century. Born in Oklahoma Territory, Hurley first rose to prominence as a lawyer and political figure before entering national service. He was appointed Secretary of War under President Herbert Hoover from 1929 to 1933, becoming one of the few cabinet members without prior military experience to hold the post. Despite this, Hurley strongly supported military preparedness and modernization during his tenure.

During World War II, Hurley returned to government service in a diplomatic capacity. In 1943, President Franklin D. Roosevelt appointed him as a special envoy to the Middle East and Asia, where he undertook sensitive missions to improve U.S. relations with key regional leaders, including a significant visit with King Abdulaziz bin Abdul Rahman Al Saud of Saudi Arabia. A photograph taken during the meeting depicts Hurley wearing the present lot whilst seated beside the king (see Don Lohbeck, *Patrick J. Hurley, An American*, Chicago 1956).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

118

119

118 R
A LARGE MAMLUK REVIVAL SILVER AND COPPER INLAID QUR'AN BOX
EGYPT OR SYRIA, 20TH CENTURY
of rectangular form on four lobed feet, with hinged lid and clasp, the edges with applied bands and bosses, engraved and profusely inlaid in silver and copper, the sides with bands of inscription in *thuluth* on a ground of foliate interlace, the top of the lid with a rosette flanked by roundels, all containing inscriptions and on a ground of foliate interlace, the sloping edges and sides with further inscriptions
38 x 31.1 x 25 cm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Inscriptions: *'izz li-mawlana al-sultan al-malik a/ al-'alim al-'amil al-mujahid / al-nasir muhammad bin qalawun/ sayf al-dunya wa al-din 'azza nasruhu*, 'Glory to our lord, the Sultan, the King, the Learned, the Diligent, the Holy warrior, the Victorious Muhammad bin Qalawun, Sayf al-Dunya wa al-Din, may his victory be gloried'; Qur'an, chapter LIX (*al-hashr*), part of verse 23; *mimma 'umila al-'abd .... sami ... [li]... sulayman fi qahirah al-'zzah ila al-maqam al-'ali amir al-fuqara*, 'One of what was made by the servant (of God) .... Sami ... [for] ... Sulayman in Cairo to the glory/exalted high rank of the Chief of the poor'; *'izz li-mawlana al-sultan al-malik al-nasir muhammad bin/ qalawun al-'adil al-'amil al-murabit / al-mujahid sultan al-islam wa al-muslimin / qatil al-kufrah wa al-mushrikin 'azza nasruhu*, 'Glory to our lord, the Sultan, the King, the Victorious Muhammad bin Qalawun, the Just, the Diligent, the Defender, the Holy warrior, the Sultan of Islam and the Muslims, the Slayer of infidels and polytheists, may his victory be glorified'; *'izz li-mawlana al-sultan al-malik al-'amil al-'alim al-mujahid al-murabit*, 'Glory to our lord, the Sultan, the King, the Diligent, the Learned, the Holy warrior the Defender'; *al-nasir muhammad bin qalawun*, 'The Victorious Muhammad bin Qalawun'.

119 R
A LARGE MAMLUK REVIVAL SILVER-INLAID BRASS PENBOX
EGYPT OR SYRIA, 20TH CENTURY
of rectangular form with hinged lid and clasp, the interior with compartments for ink and pens, profusely engraved and decorated in silver inlay to the exterior and interior with inscription-filled cartouches and roundels on grounds of geometric and foliate interlace
40.2 x 14.3 x 10.5 cm.

£2,500 - 3,500
€2,900 - 4,100
US$3,300 - 4,700

Inscriptions: *'izz li-mawlana al-sulta[n] al-malik al-malik al-muthaghir al-murabit al-mujahid...al-mansur*, 'Glory to our lord, the Sultan, the King, the Possessor and (sic), the Protector of frontier, the Defender, the Holy warrior ...the Triumphant'; 'Qalawun'; *al-sultan al-ashraf al-nasir al-mansur al-muthaghir al-mujahid al-muthaghir an-mansur*, 'The Sultan, the most Noble, the Victorious, the Triumphant, the Protector of frontier, the Holy warrior, the Protector of frontier, the Triumphant'; *'izz li-mawlana al-sultan al-malik al-'abid, al-'alim...al-mau'ayyad (?)*, 'Glory to our lord, the Sultan, the King, the Devout, the Learner...the one helped (by God)?'; *al-sultan al-ashraf*, 'The Sultan, most Noble'; *al-ashraf...al-mu'ayyad qalawun*, 'The most Noble...the one helped (by God) Qalawun; *al-malik/ al-nasir/ al-mu'ayyad/ al-hakim*, 'The king/ the Victorious/ the one helped (by God)/ the Commander'; *...al-sultan al-ashraf al-nasir al-mansur al-muthaghir al-mujahid al-'amil al-'adil... al-nasir al-murabit al-mu'ayyad al-mansur ... 'azza ansarahu*, '...The Sultan, the most Noble, the victorious, the Triumphant, the Protector of frontiers, the Holy warrior, the Diligent, the Just,..., the Victorious, the Defender, the one helped (by God), the Triumphant...may his victories by glorified'.

120

121

120
A LARGE BRASS TRAY DEPICTING THE PROPHET SULEYMAN (SOLOMON), SIGNED 'ALI MUHAMMAD SHIRAZI
EGYPT, DATED AH 1300/ AD 1883-4
of shallow oval form with scalloped rim, profusely engraved and decorated with a central scene depicting the prophet enthroned with courtiers, animals and djins, surrounded by inscription-filled cartouches, roundels containing figures and animals, and further animals, all on a ground of floral interlace, the rim with birds perched amidst floral sprays, two suspension loops to reverse
126.5 cm. long

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Inscriptions: to the cartouches of the outer band, couplets from a *ghazal* of Hafiz, twice dated as 'In the year 1300 (1883-4)' and once in Sha'ban 1300 (June-July 1883); *khetam-e in sini be-'ahd-e hazrat khadiv-e a'zam tawfiq pasha be-yadd-e 'ali muhammad shirazi moqim-e mesr*, 'Finishing of this tray was during the time of His Excellency, the most great Khediv, Tawfiq Pasha by 'Ali Muhammad Shirazi, resident in Egypt'; to the inner band, couplets from a different *ghazal* of Hafiz; to the two central cartouches, *be-yadd-e 'ali muhammad shairazi moqim-e qaherah mesr/be-tarikh-e shahr-e sha'ban fi sanah 1300*, 'By 'Ali Muhammad Shirazi, resident in Cairo Egypt/ the month of Sha'ban in the year 1300 (June-July 1883)'.

Interestingly the present lot was made by a Persian craftsman, Ali Muhammad Shirazi, in Egypt. The tray is signed and dated, with the craftsman's location, Cairo, also noted in the inscription. According to the Qur'an, the prophet Suleyman was given by God power over the wind, and also over demons, or djinns; he could also speak the language of animals.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

122

123

121
A MOTHER OF PEARL INLAID WOOD CHESS BOARD
EGYPT, 19TH CENTURY
of square form with two drawers, the drawers with bone handles, inlaid in mother of pearl with geometric designs, with old collection label to underside inscribed 'No. 30'
47.9 x 47.6 x 7.2 cm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

122
A JAPANESE PIERCED STEEL ARROWHEAD (*YANONE*) FOR THE ISLAMIC MARKET
JAPAN, 19TH CENTURY
the arrowhead of barbed flesh-torn (*watakushi*) form, decorated in pierced openwork (*sukashibori*) with two cherry blossoms, below inscription in Arabic
12.3 cm. long, 30 cm. long overall

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
Formerly in a private Japanese Collection, London.

Inscription: the *basmalah*.

123
A JAPANESE LACQUER PENBOX (*QALAMDAN*) FOR THE PERSIAN MARKET
JAPAN, LATE 19TH CENTURY
with rounded ends and sliding tray, decorated in powdered-shell lacquer (*aogai*) with gold relief-work (*takamaki-e*) and details in red and black, depicting Abe no Nakamaro in a landscape, the base and sides of inner tray with gold *nashiji* lacquer
22.7 cm. long

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Japanese lacquer makers began to produce wares for overseas markets, including Persia, due to the opening of foreign trade following the Meiji restoration of 1868. For examples of Japanese *qalamdans* for the Persian market in The Nasser D. Khalili Collection of Islamic Art, see N. D. Khalili, B. W. Robinson & T. Stanley, *Lacquer of the Islamic Lands*, Part II, Oxford, 1997, pp. 214-215, Cat. 441, 442, 443, & 444.

Abe no Nakamaro (c. 698-770) was a Japanese scholar and poet known for his poems about longing for his home in Nara, including the following, which is represented on the present lot:

ama no hara furisakemireba Kasuga naru
Mikasa-no-yama ni ideshi tsuki ka mo

'When I look up into the vast sky tonight, is it the same moon that I saw rising from behind Mt. Mikasa at Kasuga Shrine all those years ago?'

124

124 *
A LARGE CANTONESE EXPORT PORCELAIN DISH MADE FOR ZILL AL-SULTAN
CHINA, DATED AH 129[7]/ AD 1879-80
of shallow rounded form on a short foot, profusely decorated in polychrome enamel and gilt with a central inscription-filled roundel to the well, surrounded by cartouches alternately depicting figural scenes and containing floral sprays with perching birds and butterflies, all on a ground of lotus sprays
36.7 cm. diam.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Inscriptions: *farmayesh-e hazrat-e as'ad-e amjad-e arfa'-e ashraf-e vala sultan mas'ud mirza yamin al-dawlah zill al-sultan 129[7]*, 'Commissioned by His Excellency, the most Auspicious, the most Glorious, the Sublime, the most Noble, the Exalted Sultan Mas'ud Mirza Yamin al-Dawlah Zill al-Sultan 129[7] (1879–80)'.

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan was born to Nasr al-Din Shah as a commoner, therefore not in line to the Qajar throne, which would be inherited by his brother, Muzaffar al-Din. He held the post of governor in various provinces of Persia, including Isfahan, where he was renowned for his cruelty and for the destruction of the extant Safavid palaces. For further information, see M. Bamdad, *Dictioinary of Natioinal Biography of Iran*, 1700-1900, vol. 4, 1966, pp. 78-100).

For a bowl and dish from the same set in the Chinese Porcelain Company Collection, see Daniel Nadler, 'Chinese export porcelain with Arabic inscriptions', *Antiques*, March 2000, p. 473, Pl. XVI. For a further dish and bowl sold in these rooms, see Bonhams, *Islamic and Indian Art including Modern and Contemporary South Asian Art*, 24 April 2018, lot 236.

125

125 *
AN ENAMELLED GLASS DISH FOR THE ISLAMIC MARKET
PROBABLY FRANCE, 19TH/ 20TH CENTURY
of shallow rounded form with everted rim, decorated in polychrome enamel and gilt with floral sprays and partial lobed cartouches, the rim with a band of trefoil vegetal motifs interspersed by further vegetal designs, number '167' to reverse
27.3 cm. diam.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

126
AN EMILE GALLÉ 'PERSIAN-STYLE' ENAMELLED GLASS BOWL
FRANCE, 19TH CENTURY
of bulbous oval form with short neck rising to an everted flattened rim on a tall slightly flaring foot, profusely decorated in polychrome enamel and gilt, the body with two lobed cartouches containing figures on horseback on a foliate ground, interspersed by vases issuing scrolling foliate tendrils, all on a ground of foliate interlace, the foot with a scrolling foliate vine
approx. 40 cm. diam. max.

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

Emile Gallé (1846-1904) was a French glass-maker who took over the family business when his father retired in 1874. His pieces gained widespread recognition and were acquired by prominent collections including the Philadelphia Museum of Art and the Russian and Danish royal families (S. Carboni and D. Whitehouse, *Glass of the Sultans*, New York, 2001, p. 299).

Gallé soon began experimenting with enamels, writing to the jury of the Paris exposition in 1889: 'Since 1878, I have devoted myself continually to to developing a palette that would allow me to decorate glass with the aid of colours and low-temperature vitrifiable enamels...I also developed reflecting colours by mixing them with hard Arabian enamels. Finally, in 1884, I produced for the Union Centrale des Arts Decoratifs a new series of transparent enamels in relief...I therefore present you today with the results of my continued research: opaque enamels with artificial and bizarre colours, muted nuances designed to add 'spice' to an already impressive array of colours. You will note the opaque enamels coloured with gold preparations that produce pinks and lilacs that lend themselves to equally interesting work.' (S. Carboni and D. Whitehouse, *Glass of the Sultans*, New York, 2001, p. 300).

Gallé must have encountered Mamluk originals. The motif of the mounted archer turning to fire behind him, in addition to mounted figures engaged in other pursuits depicted in similar poses, is consistent with those found on Ayyubid-Mamluk enamelled glass of the thirteenth century. For example, an enamelled glass bottle in The Metropolitan Museum, New York (Object N. 41.150) features mounted warriors on horseback, including archers. A Mamluk enamelled lamp in The Victoria and Albert Museum, London (Accession No. 330-1900) also features a mounted figure in the characteristic turning pose. Furthermore, the polo players on a vase in the Museum für Islamische Kunstare, Berlin, are similarly depicted (Inv. No. I.2573).

A Gallé enamelled bowl of the same form is in the Chrysler Museum of Art, Virginia (Object No. 71.6405). Some examples of Gallé enamelled glass sold at auction include a jardiniere with comparable decoration sold at Christie's New York, *20th Century Decorative Art & Design Including a Selection of Antique & Modern Glass Paperweights*, 26 September 2007, lot 289; and a Gallé small bowl sold at Sotheby's, *Arts of the Islamic World, including Fine Carpets and Textiles*, 24 October 2007, lot 343.

127

A SIGNED EMILE GALLÉ 'PERSIAN-STYLE' GILDED AND ENAMELLED GLASS BOTTLE AND STOPPER
FRANCE, 19TH CENTURY

of piriform, the shoulders tapering to a tall narrow neck with everted rim, a handle to shoulder to either side of neck, the stopper of flaring form, profusely decorated in polychrome enamel and gilt to the body with two lobed cartouches containing figures on horseback on a ground of foliate interlace, interspersed by scrolling foliate tendrils, all on a ground of foliate interlace, the the neck and stopper with further foliate interlace, signed and inscribed 'EG Emile Gallé à Nancy ...' near base
19.1 cm. high

£12,000 - 18,000
€14,000 - 21,000
US$16,000 - 24,000

Emile Gallé (1846-1904) was a French glass-maker who took over the family business when his father retired in 1874. His pieces gained widespread recognition and were acquired by prominent collections including the Philadelphia Museum of Art and the Russian and Danish royal families (S. Carboni and D. Whitehouse, *Glass of the Sultans*, New York, 2001, p. 299).

Gallé soon began experimenting with enamels, writing to the jury of the Paris exposition in 1889: 'Since 1878, I have devoted myself continually to to developing a palette that would allow me to decorate glass with the aid of colours and low-temperature vitrifiable enamels...I also developed reflecting colours by mixing them with hard Arabian enamels. Finally, in 1884, I produced for the Union Centrale des Arts Decoratifs a new series of transparent enamels in relief...I therefore present you today with the results of my continued research: opaque enamels with artificial and bizarre colours, muted nuances designed to add 'spice' to an already impressive array of colours. You will note the opaque enamels coloured with gold preparations that produce pinks and lilacs that lend themselves to equally interesting work.' (S. Carboni and D. Whitehouse, *Glass of the Sultans*, New York, 2001, p. 300).

Gallé must have encountered Mamluk originals. The motif of the mounted archer turning to fire behind him, in addition to mounted figures engaged in other pursuits depicted in similar poses, is consistent with those found on Ayyubid-Mamluk enamelled glass. For example, an enamelled glass bottle in The Metropolitan Museum, New York (Object N. 41.150) features mounted warriors on horseback, including archers. A Mamluk enamelled lamp in The Victoria and Albert Museum, London (Accession No. 330-1900) also features a mounted figure in the characteristic turning pose. Furthermore, the polo players on a vase in the Museum für Islamische Kunstare, Berlin, are similarly depicted (Inv. No. I.2573).

For a comparable bottle and stopper sold at Christie's New York, see *Christie's Interiors*, 14 Jan 2009, lot 600. Some further examples of enamelled Gallé glass sold at auction include Sotheby's, *Arts of the Islamic World & India including Fine Rugs and Carpets*, 27 October 2020, lot 515; Christie's New York, *Christie's Interiors*, 14 January 2009, lot 629; and Bonhams Los Angeles, *20th Century Decorative Arts*, 29 September 2009, lot 1064.

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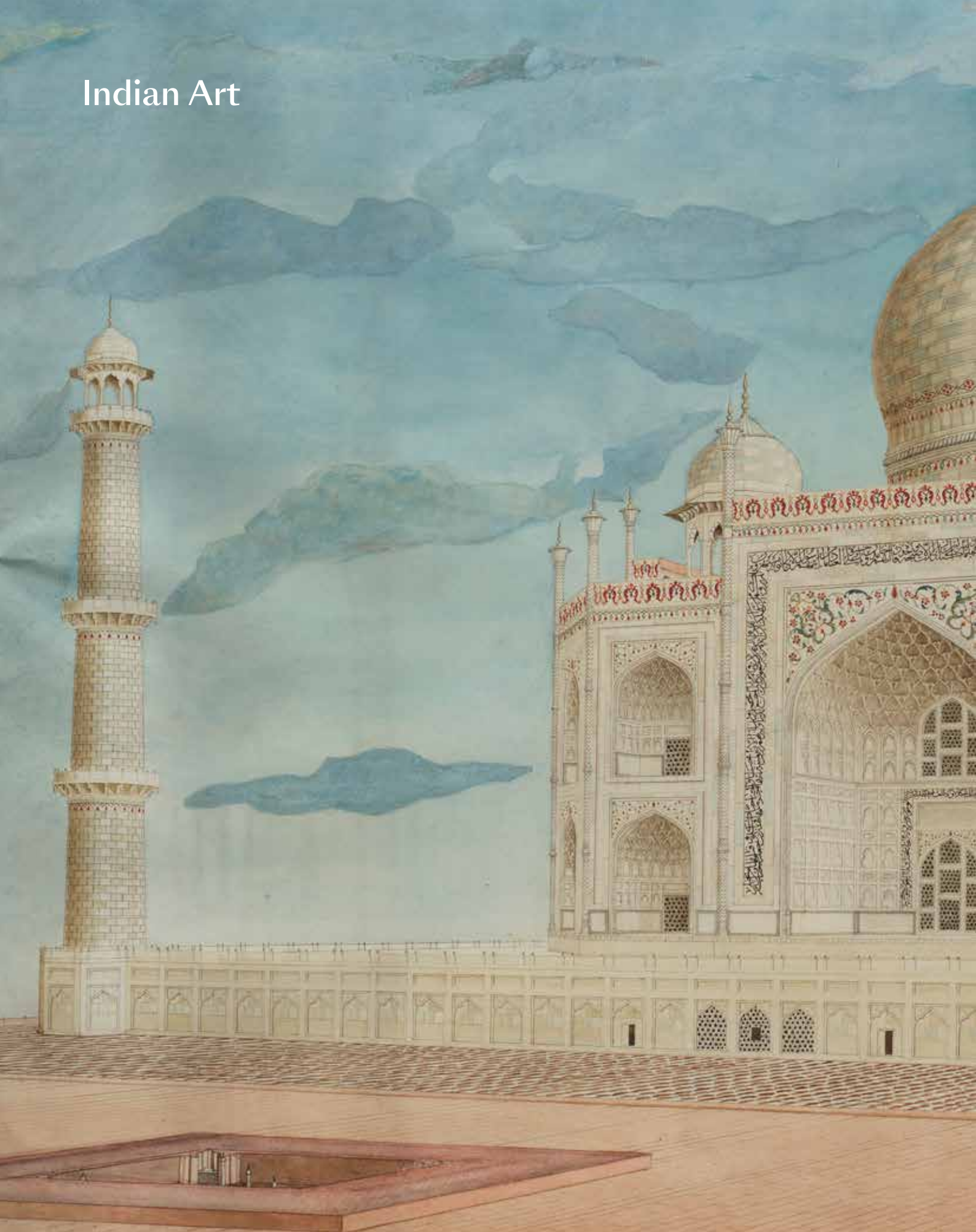
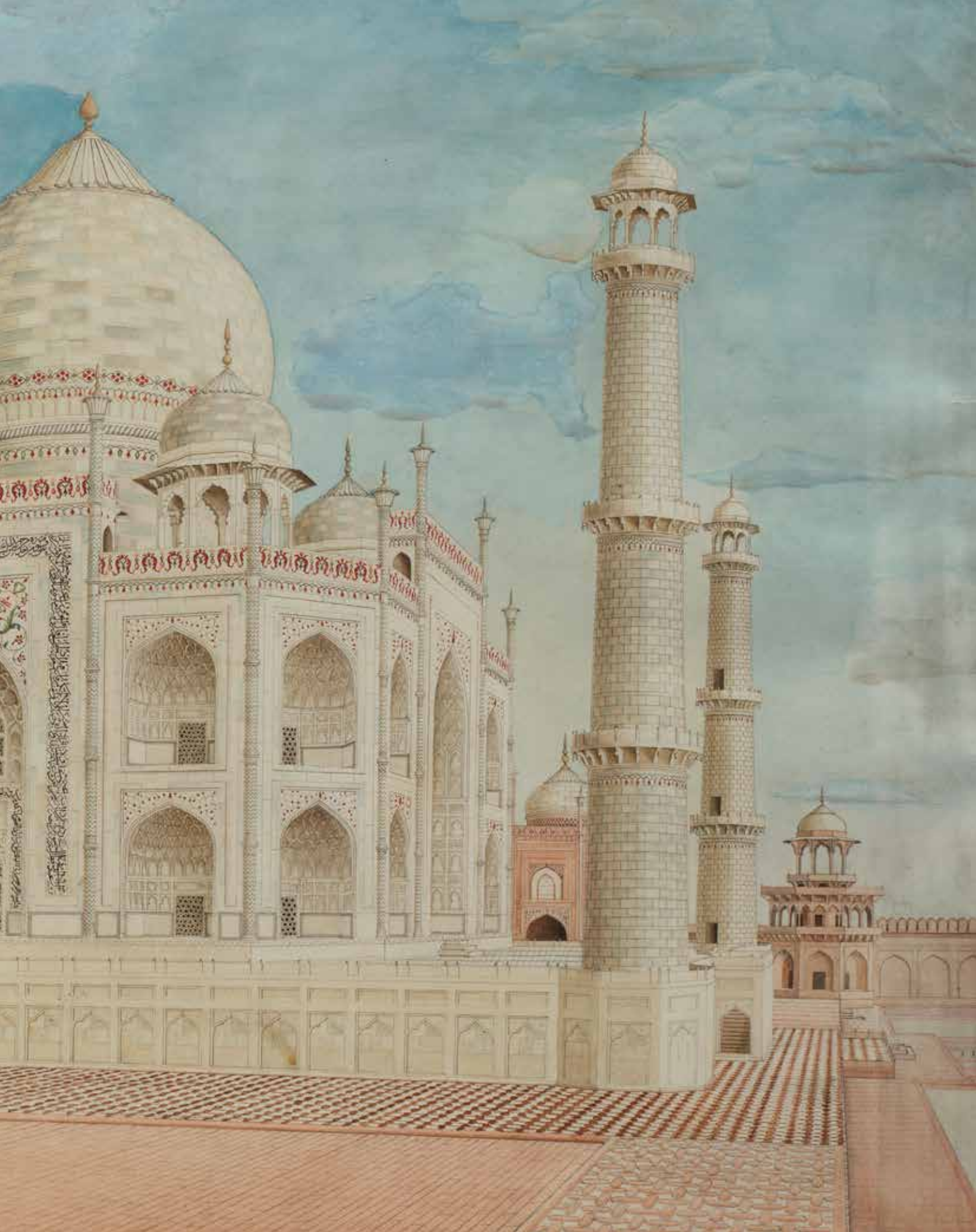
Indian Art





128

128
A DECCANI SILVER-INLAID BRASS STAND
INDIA, 16TH/ 17TH CENTURY
of waisted form with central moulded ring, on a stepped base, the flaring upper element with everted rim, engraved, inlaid in silver and decorated in niello with floral motifs and foliate and geometric designs
25.8 cm. high

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

It is possible that the present lot is a section from a garden fountain. Comparable elements and designs can be found on a piece described as either a fountainhead or incense burner in the Nasser D. Khalili collection, illustrated in Michael Spink, *Brasses, Bronze and Silver of the Islamic Lands*, Part III, London, 2022, p. 1100, No. 720. It also bears a similarity to the central section of a garden fountain in the Metropolitan Museum, New York, formed of seven separately cast parts soldered together (Object No. 1997.150). Surviving fountains of this kind are normally made of marble, however many metalwork fountains must have been created and later melted down. A further bronze example is in The David Collection, Copenhagen (Inv. No. 53/1998).

129

129 *
A DUTCH COLONIAL REPOUSSÉ SILVER DISH
BATAVIA OR COROMANDEL COAST, 17TH CENTURY
of circular form with wide lobed rim, decorated in repoussé to the rim with floral sprays, with nineteenth century Dutch import mark
45.2 cm. diam.; 1074 g.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

A lobed silver dish attributed to Batavia is in the Kunstmuseum Den Haag, The Hague, Netherlands (Object No. 0811486).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

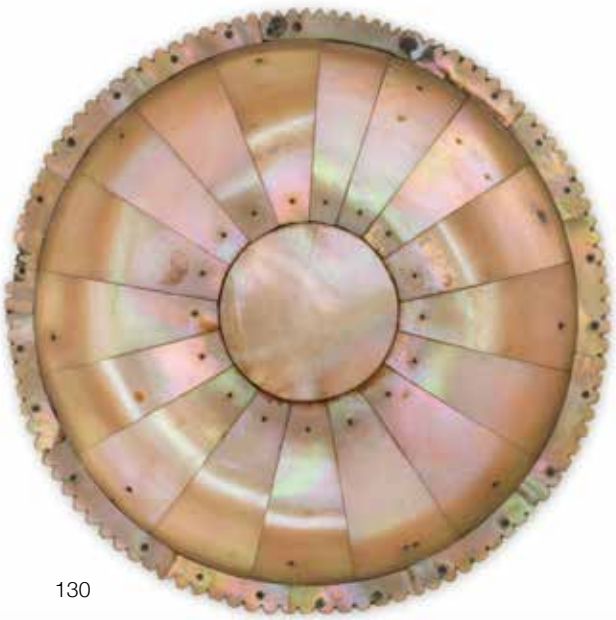
130
AN INDO-PORTUGUESE MOTHER OF PEARL DISH
GUJARAT, INDIA, 17TH CENTURY
of shallow rounded form on a short foot, constructed from pinned sections of mother-of-pearl forming radiating panels around a central roundel, the rim with scalloped edge, brass bands to the underside of rim and foot
10 cm. diam.

£7,000 - 9,000
€8,200 - 10,000
US$9,400 - 12,000

Provenance
Formerly in a Scottish private collection, Penicuik House, Midlothian.

Given the western shape of these dishes, art historians of the 19th century initially thought of them as European. Gujarati dishes of this design are known to have been imported to Europe from as early as the second quarter of the 16th century, based on a documented example in the Green Vaults in Dresden. The Portuguese in India are particularly known for commissioning Gujarati mother-of-pearl wares. In some cases, dishes are known to have accompanied larger mother-of-pearl ewers, as illustrated by two examples presently in the Victoria and Albert Museum in London (inv.no. 4282-1857 and 4283-1857). It is unusual for a dish of this type to be the size of the present lot. It is more common to find slightly larger bowls, such as examples in the Victoria and Albert Museum, London (Accession No. LOAN:GILBERT.993-2008) and (Accession No. M.245-1924). The present lot is therefore an unusual and rare example of its type.

For a discussion on these garnitures of Gujarati mother-of-pearl articles, see A. Jaffer, *Luxury Goods From India: the art of the Indian Cabinet-Maker*, London : V&A, 2002, pp. 38-39.


130

131
A PORTABLE SILVER AND BRASS-INLAID ALLOY BIDRI HUQQA BASE
BIDAR, DECCAN, 17TH CENTURY
in the form of a mango, decorated in silver and brass inlay with floral sprays and foliate motifs, with stand
9.1 cm. high

£1,000 - 1,500
€1,200 - 1,700
US$1,300 - 2,000

A similar 17th century silver and brass inlaid mango huqqa base is in the Indian Heritage Centre, Singapore (Accession No. 2016-00225).

131

132 ϒ Φ

A FINE INDO-PORTUGUESE TORTOISESHELL VENEERED AND IVORY-INLAID WOOD CABINET
GUJARAT OR SINDH, CIRCA 1710

of rectangular form with hinged domed lid opening to reveal a removable drawer with five compartments, below a further compartment, both drawers and inside of lid lined in green velvet, three dummy drawers to the front, each with gilt metal lock plate, the central drawer with working lock for lid, below two hinged doors decorated in ivory and tortoiseshell with six-pointed stars, each with gilt metal lock plate and flowerheads, the right hand door with working lock, the doors opening to reveal sixteen fronts with gilt metal handles, opening to eleven drawers, profusely veneered and inlaid in tortoiseshell and ivory, gilt metal handle to either side, with keys and later stand
53 x 52.3 x 34.8 cm.(4)

£20,000 - 30,000
€23,000 - 35,000
US$27,000 - 40,000

Provenance
Formerly in the collection of Lady Ottoline Morrell, Garsington Manor, Oxford, and thence by descent until sold at Christie's South Kensington, *Christie's Interiors - Style & Spirit*, 23 September 2008, lot 307.

Lady Ottoline Morrell (1873-1938) was a patron of the arts and society hostess associated with the Bloomsbury Group. Ottoline married the solicitor, and then Liberal MP, Philip Morrell in 1902 following extensive travels. Their home from 1915 was Garsington Manor, and Ottoline held social gatherings as opportunities for intellectual and literary discussion and networking, with visitors including Aldous Huxley, Augustus John, Bertrand Russell, Henry Lamb and Lytton Strachey. Numerous photographs and portraits of Ottoline are in the National Portrait Gallery, London, including a painting by Augustus John (Accession No. NPG 6095).

A 17th Century cabinet from Gujarat with similar tortoiseshell and ivory components is in the Asian Civilisations Museum, Singapore (Accession No. 2011-01508).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

133
A MUGHAL GOLD-INLAID STEEL SWORD (*TULWAR*)
NORTH INDIA, 17TH CENTURY
the single-edged watered steel blade of curved form, the steel hilt of typical form with domed quillons, decorated in gold inlay with scrolling tendrils and lotuses, hinged steel element to pommel decorated in openwork with a palmette flanked by split-palmettes
89 cm. long

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

The shape of the hilt of the present lot, with its bulbous domed quillons, is of a type dating to the 17th century. For further examples see Robert Hales, *Oriental Arms and Armour: A Lifetime's Passion*, London, 2013, p. 162, nos. 393 and 394. The sparse decoration with scrolling tendrils also points to an earlier date of production (see ibid, p. 162, no. 397).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

134
A GOLD KOFTGARI STEEL SWORD (*TULWAR*) BEARING THE NAME OF MUHAMMAD 'ALI OF EGYPT (REG. 1805-1848) PROBABLY DECCAN, INDIA, 19TH CENTURY
the single-edged steel blade of curving form with two chiselled fullers running along the top edge to each side, one side with chiselled lines to forte, the forte to both sides decorated in gold overlay with an inscription-filled cartouche surrounded by vegetal interlace and further bands of inscription, the gold-overlaid steel hilt of typical form, with further bands of inscription and inscription-filled cartouches interspersed by floral motifs, all on a ground of floral and foliate interlace
88.5 cm. long

£15,000 - 20,000
€17,000 - 23,000
US$20,000 - 27,000

Inscriptions: the nada 'ali quatrain; Qur'an, chapter LXI (*al-saff*), part of verse 13, an invocation to God and the name Muhammad 'Ali Bashir (sic) [Pasha?], governor of Egypt.

A gauntlet sword from the Deccan in the Metropolitan Museum of Art, New York, bears similar gold overlaid inscriptions (object number 36.25.1538).

Muhammad 'Ali Pasha, often considered the founder of modern Egypt, ruled from 1805 to 1848. Originally an Ottoman officer of Albanian origin, he rose to power during a period of political instability and was appointed as the Ottoman governor of Egypt. Over time, he established a hereditary monarchy and implemented sweeping reforms that modernized Egypt's military, economy, and infrastructure. His ambitious efforts laid the foundation for Egypt's transformation into a powerful and semi-independent state within the Ottoman Empire.

135

A CARVED LEATHER SHIELD (*DHAL*) WITH GOLD KOFTGARI STEEL MOUNTS
DECCAN, INDIA, 18TH/ 19TH CENTURY

of deep convex circular form with upturned rim, profusely tooled with a foliate lattice, floral motifs to the interstices, with central concentric roundels containing a flowerhead surrounded by a band of floral scrollwork, the rim with further floral scrollwork, mounted with four steel bosses engraved and decorated in gold overlay with floral sprays, two straps to reverse
46.6 cm. diam.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Surviving leather shields are rare. A carved 19th Century example attributed to Ahmedabad is in the Royal Collection, Sandringham House (RCIN 37531). An 18th Century leather *dhal* is in The Metropolitan Museum, New York (Object No. 36.25.649). For a 17th Century Bengal lacquered leather shield in the Furusiyya Art Foundation, see Bashir Mohamed, *The Arts of the Muslim Knight*, Italy, 2007, p. 377, No. 357 (Inv. No. R-877).

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137

136
A KUTCH ROCK CRYSTAL-HILTED STEEL DAGGER (*JAMBIYYA*)
WESTERN INDIA, 19TH CENTURY
the double-edged blade of curving form with central ridge to each side, the hilt of typical waisted form with rock crystal grips and gilt-copper pins in the form of flowerheads and mounts engraved and decorated in repoussé with floral designs, the wood scabbard clad in green velvet with gilt-copper mounts engraved and decorated in repoussé with floral sprays, with stand
31 cm. long(2)

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

137
A KUTCH GILT-COPPER SWORD
WESTERN INDIA, EARLY 19TH CENTURY
the single-edged steel blade of curved form, decorated in silver overlay near the forte to both sides with a cartouche containing a floral vine, the hilt and scabbard decorated in repoussé with hunting scenes and quadrupeds in combat on a ground of floral interlace, two suspension loops issuing from lion head bosses
83 cm. long

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

138

138
A SET OF GOLD KOFTGARI STEEL ARMOUR AND *'GANGA-JAMUNA'* MAIL
INDIA, 19TH CENTURY
comprising a *kulah khud*, two *bazubands*, four chest plates and a *dhal*, each profusely decorated in gold overlay with floral decoration, the dhal, *bazubands* and plates with quilted velvet lining, the *kulah khud* with *Ganja-Jamuna* camail; the mail shirt decorated in *Ganja-Jamuna* with a repeat design of quatrefoil motifs; the shoulder armour of matching mail with quilted cotton backing filled with hinged plates; metal thread velvet belt; the lower legs of mannequin partially covered with matching *Ganja-Jamuna* mail; all on a mannequin mounted on rectangular wood base; with associated metal thread embroidered leather shoes
197 cm. total height

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

Provenance
Christie's, *Fine Antique Arms and Armour*, 20 November 1991, lot 129 (part lot).

The use of contrasting metal rings is a technique known as 'Ganga-Jamuna' - the contrasting colours representing the churning waters at the confluence of two of India's most sacred rivers, the Ganges and the Yamuna.

139
A GOLD KOFTGARI STEEL SWORD (*TULWAR*) AND DAGGER (*KATAR*)
INDIA, 17TH-19TH CENTURY
the *tulwar* with watered-steel curving single-edged blade with flattened spine, chiselled and decorated in gold overlay to both sides with hunting scenes, the blued-steel hilt of typical form, decorated in gold overlay with foliate borders and chevrons, the quillons with rosettes, the wood scabbard clad in purple velvet; the *katar* with tapering double-edged European blade with markings to one side, the forte with applied foliate section to each side, engraved and decorated in gold overlay with floral scrollwork, the hilt of typical form, the sidebars and crossguard with pierced beaded edges, the grips of baluster form with free moving beads to the interstices, engraved and decorated in gold overlay with floral scrollwork
the tulwar 91.9 cm. long(2)

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
Christie's, *Fine Antique Arms and Armour*, 20 November 1991, lot 129 (part lot).

European blades imported from Germany, France, Spain, Italy Portugal and England became important trade items due to their popularity in India following the arrival of Europeans. They were utilised because of their enhanced practicality over Indian-made blades (see Robert Hales, *Islamic and Oriental Arms and Armour, A Lifetime's Passion*, London, 2013, p. 50, No. 108).

For a comparable Deccani seventeenth century *katar* with similar beads, see Howard Ricketts, *Splendeur des Armes Orientales*, Paris, 1988, p. 80, no. 129. For an example sold in these rooms, see Bonhams, *Eastern Arms & Armour from the Richard R. Wagner Jr. Collection*, 29 April 2015, lot 93. A *tulwar* with comparable hilt decoration was sold in these rooms, Bonhams, *Forged in Faith*, 21 May 2024, lot 35.

139

140 *
A FINE PAIR OF KOFTGARI STEEL ARMGUARDS (*DASTANA*)
INDIA, 19TH CENTURY
each of typical form, profusely decorated in gold overlay with floral and foliate interlace, with applied border of palmettes, hinged wrist-plate decorated *en suite*, lined in purple velvet, the velvet hand defence embroidered with metal-thread and sequins in floral designs
each approx. 46.5 cm. long(2)

£12,000 - 15,000
€14,000 - 17,000
US$16,000 - 20,000

Provenance
The Mohammed Khalil Collection.

Published
M. K. Ibrahim, *Islamic Arms and Armour*, Vol. II, United Arab Emirates, 2022, p. 773, cat. no. 622.

The sumptuous koftgari decoration featured on the present lot marks the armguards as particularly fine examples. For a 17th Century *dastana* featuring foliate and geometric koftgari decoration, see Robert Hales, *Islamic and Oriental Arms and Armour: A Lifetime's Passion*, London, 2013, p. 298, cat. 715.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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141
A GOLD KOFTGARI STEEL SWORD (*KHANDA*)
INDIA, 19TH CENTURY
the double-edged watered steel blade of tapering form, reinforced along the spine and lower edge with applied steel decorated in gold overlay with foliate scrollwork, the hilt decorated in gold overlay with foliate designs and floral motifs, the wood scabbard clad in blue velvet with gold overlaid openwork foliate copper mounts, suspension loop to one side
84 cm. long

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
Private UK collection, acquired by the current owner's aunt in the 1950s.

142
A GOLD KOFTGARI STEEL DAGGER (*KHYBER*)
NORTH INDIA, LATE 19TH CENTURY
the single-edged steel blade of tapering form with rounded spine, the forte to each side engraved and decorated in gold overlay with foliate interlace and rosettes, the steel hilt of beaked form engraved and decorated in gold overlay with a seated figure on a ground of foliate interlace to each side, with hinged pommel-cap secured by a screw, the hinge running along the back of the hilt and engraved with inscription, the wood scabbard clad in green velvet with steel mounts decorated in gold overlay and openwork with perching peacocks and parrots amidst foliate sprays, inscriptions running along the back edge, with suspension loop
82.5 cm. long

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
Christie's, *Antique Arms and Armour*, 16 December 1999, lot 6 (part lot).
Bonhams, *Fine Antique Arms & Armour Including an Important Group of British Firearms*, 23 September 2020, lot 41.

143
A BRASS SHIELD (*DHAL*)
NORTH INDIA, 19TH CENTURY
of convex circular form with everted rim and four applied bosses in the form of lion heads, with applied decoration consisting of four cartouches variously containing hunting scenes and animals in combat, interspersed by foliate cartouches and floral interlace, with a central rosette surrounded by four flowerheads, all on a punched ground, the rim reinforced with applied lobed band and ropework, with four suspension loops to reverse
49 cm. diam.

£1,000 - 1,500
€1,200 - 1,700
US$1,300 - 2,000

Provenance
Formerly in the Roy Elvis Collection.

Published
Roy Elvis, *The Hindu Warrior: The Roy Elvis collection of South Indian Arms and Armour with Associated Items*, UK, 2020, p. 63, Fig. 053, Cat. No. B01.

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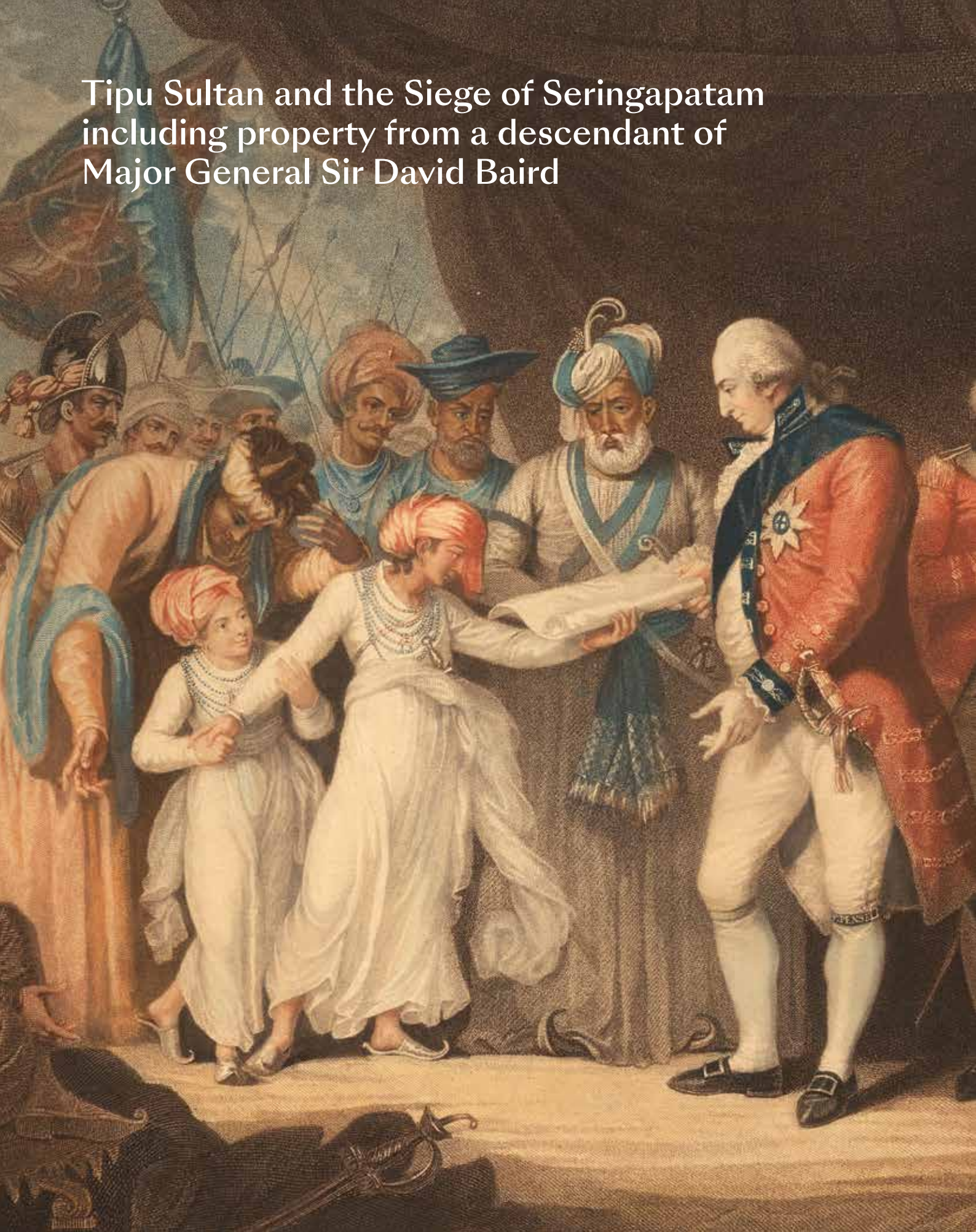
Tipu Sultan and the Siege of Seringapatam including property from a descendant of Major General Sir David Baird



144
CHARLES, 1ST MARQUESS CORNWALLIS (1738-1805), GOVERNOR-GENERAL AND COMMANDER-IN-CHIEF IN INDIA, 1786-1793
BRITISH SCHOOL, LATE 18TH CENTURY
oil on canvas
76 x 63.5 cm.; with frame 90 x 77 cm.

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

Provenance
Formerly in a private collection, Suffolk, UK.

Cornwallis had returned from his American campaigns in January 1782. Early in 1783 he and Lord Rawdon, a fellow officer from the American war, were sitting to Gainsborough for their portraits, for presentation to each other. Cornwallis's picture was hung in the Royal Academy exhibition that year and was considered a good likeness. It is now in the National Portrait Gallery, London (NPG281: illustrated and discussed in, for example, C. Bayly, *The Raj: India and the British 1600-1947*, London 1990, p. 127, no. 152).

An almost identical portrait to ours was with Miles Barton, London, 76 x 64 cm., dated circa 1790.

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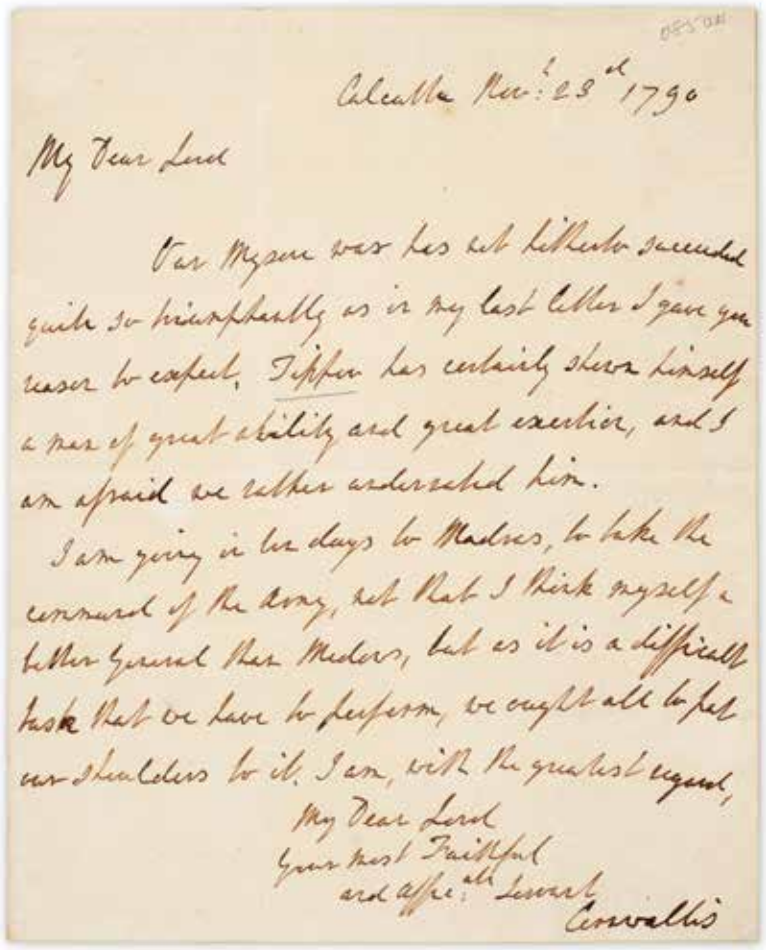


Calcutta Nov: 23d 1790

My Dear Lord

Our Mysore war has not hitherto succeeded quite so triumphantly as in my last letter I gave you reason to expect. Tippoo has certainly shown himself a man of great ability and great exertion, and I am afraid we rather underrated him.

I am going in ten days to Madras, to take the command of the army, not that I think myself a better General than Medows, but as it is a difficult task that we have to perform, we ought all to put our shoulders to it. I am, with the greatest regard,

My Dear Lord
Your most Faithful
and affect: Servt
Cornwallis

145 *
AN AUTOGRAPH LETTER FROM LORD CORNWALLIS, GOVERNOR-GENERAL OF INDIA, ADDRESSED TO AN UNKNOWN NOBLE RECEPIENT ('MY DEAR LORD'), DISCUSSING HOW THE BRITISH HAD UNDERRATED TIPU SULTAN AS A COMMANDER
CALCUTTA, NOVEMBER 23RD, 1790
pen and ink on watermarked paper (*I Taylor*), one sheet folded, one side of text
236 x 190 mm. (folded)

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Private collection, USA.

The text reads:
My Dear Lord//Our Mysore war has not hitherto succeeded quite so triumphantly as in my last letter I gave you reason to expect. Tippoo has certainly shown himself a man of great ability and exertion, and I am afraid we rather underrated him.//I am going in ten days to Madras, to take the command of the army, not that I think myself a better General than Medows, but as it is a difficult task that we have to perform, we ought all to put our shoulders to it. I am, with the greatest regard,//My Dear Lord/Your most Faithful/and affectionate Servant/ Cornwallis.

Cornwallis' tenure as Governor General of India was characterized by a period of relative tranquility. However, in 1790, Tipu Sultan emerged as a formidable challenger to British dominance in the southern regions, thereby precipitating the Third Anglo-Mysore War (1790-1792). Tipu Sultan's resilience and strategic acumen took the British by surprise, notably undermining General Medows' command and compelling Cornwallis to assume direct control over military operations. After prolonged military engagements and the successful siege of Seringapatam, a treaty was concluded in March 1792. As part of the agreement, Tipu Sultan's two sons were surrendered to Cornwallis as a guarantee for his compliance with the terms stipulated in the treaty.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

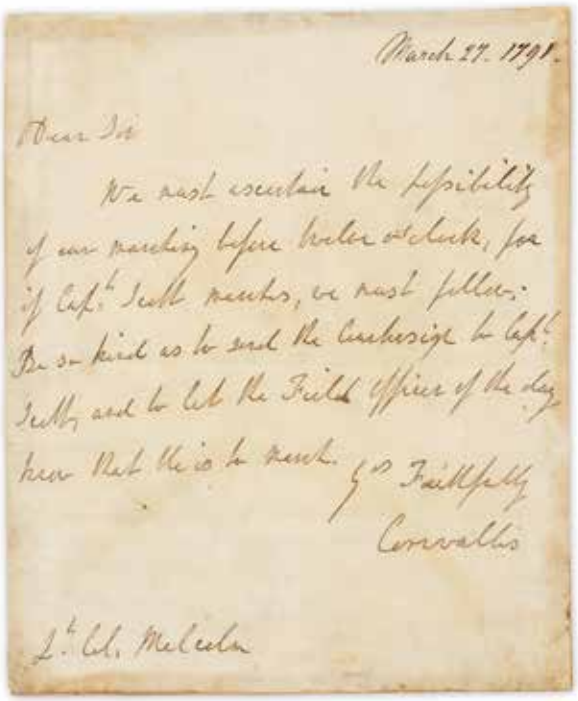
146 *
AN AUTOGRAPH LETTER FROM LORD CORNWALLIS TO LIEUTENANT-COLONEL MALCOLM COMPRISING INSTRUCTIONS GIVEN IN THE FIELD DURING THE THIRD ANGLO-MYSORE WAR
SOUTH INDIA, MARCH 27TH 1791
pen and ink on watermarked paper, one sheet with blank second sheet attached, one side of text
225 x 185 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Private collection, USA.

The text reads:
Dear Sir//We must ascertain the possibility of our marching before twelve o'clock, for if Captn. [S...] marches, we must follow. Be so kind as to send the Countersign for Captn [S...], and to let the Field Officer of the day know that he is to march.//Yrs Faithfully, Cornwallis.

This letter was written six days after the culmination of the Siege of Bangalore (5 February - 21 March 1791), when Cornwallis elected to attack secretly on the night of the 21st of March. The fort was captured and secured against Tipu Sultan, though it only remained in British hands for one year as it was returned to Tipu following the Treaty of Seringapatam (18 March 1792).


March 27. 1791.

Dear Sir

We must ascertain the possibility of our marching before twelve o'clock, for if Capt.n [S...] marches, we must follow. Be so kind as to send the Countersign to Capt.n [S...] and to let the Field Officer of the day know that he is to march. Yrs Faithfully Cornwallis

Lt. Col. Malcolm

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147 *
A GROUP OF THREE LETTERS WRITTEN BY CAPTAIN JOHN HAMILTON BROWN, AN OFFICER SERVING UNDER CORNWALLIS DURING THE THIRD ANGLO-MYSORE WAR
SOUTH INDIA, VARIOUSLY MADRAS, CAMP VINKILLYGURAY, AND CAMP BANJALORE, DATED FEBRUARY 2ND, APRIL 19TH, AND SEPTEMBER 3RD RESPECTIVELY
pen and ink on watermarked paper, folded, including an envelope dated December 29th 1795, used to send the letters from Catherine H. Browne to her uncle Robert Graham, in Dundee
190 x 227 mm.(3)

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Private US collection.

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Excerpts from the letters include:

Tippo with a view to amuse us while he made an attack on the Pettah in order to retake it, drew up his Army on a height near our lines and began a Cannonade for several hours without doing any mischief. His Lordship held him in great contempt, without returning a single shot, and in attempting the Pettah he was beat back, had a number of his people kill'd and several standards taken. When the Breach was near practicable he made another attempt on our Camp and at a great distance began to open a number of Guns on us, which kill'd some Europeans, and a great many followers...

His Army being composed of such a numerous Cavalry, that unless he inclines it you cannot bring him to action. We were continually harass'd by him, and had many a sleepless night, however, on the night of the 21st of March the place was carried by assault, and an end put to all our fatigues. The Kheelidar or Governor, and some say twelve, others fifteen hundred were put to death. Many must have suffered, we were doing duty two days in the place after it was taken, and besides what was buried, hundreds were laying dead in the streets, which occasioned such a smell that I never spent forty eight hours so disagreeably in my life...

Captain John Hamilton Brown (d. 1792) was an officer in the 52nd Regiment of Foot. The regiment was stationed in Madras and actively participated in various important engagements during the Third Anglo-Mysore War including the Siege of Dindigul (1791); the Siege of Bangalore (1791) and the Siege of Seringapatam (1792). The second excerpt above relates to the Siege of Bangalore (5 February - 21 March 1791).

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148 *

A GILT-BRONZE MEDAL DEPICTING THE SURRENDER OF TIPU SULTAN'S SONS TO LORD CORNWALLIS IN 1792 BY C H KÜCHLER

ENGLAND, SOHO MINT, DATED 1792

circular, depicting the uniformed bust of Cornwallis facing left, surrounded by the inscription 'CAR . MARCHIO CORNWALLIS STRATEGUS ACERRIMUS', the reverse with Cornwallis and his aides standing receiving the sons of Tipu Sultan, above the inscription 'FAS SIT PARCERE HOSTI' below 'SULTANO TIPPOO DEVICTO / OBSIDES RECIPIT / MDCCXCII'

48 mm. diam.; 60.3 g.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

These medals were designed by C. H. Kuchler and produced at Matthew Boulton's Soho manufactory, with some being restruck in the nineteenth century (Christopher Eimer, *British Commemorative Medals and their Values*, London, 2010, No. 845). The "surrender of Tipu Sultan's sons to Lord Cornwallis" refers to an event during the Third Anglo-Mysore War where Tipu Sultan was forced to surrender two of his sons, Princes Abdul Khaliq (aged 10) and Mohin-ud-din (aged 8), as hostages to Lord Cornwallis, the British Governor-General of India, to guarantee his compliance with the Treaty of Seringapatam on February 26, 1792. Some versions of the medal are incorrectly dated as 1793.

Bronze examples are in the British Museum (Museum No. 1947,0607.663) and the Royal Collection (RCIN 443270). For a further example, see Christopher Eimer, *British Commemorative Medals and their Values*, London, 2010, No. 845, Pl. 94.

149

A BRONZE MEDAL DEPICTING THE SURRENDER OF TIPU SULTAN'S SONS TO LORD CORNWALLIS IN 1792 BY BY C H KÜCHLER

ENGLAND, SOHO MINT, DATED 1792

circular, depicting the uniformed bust of Cornwallis facing left, surrounded by the inscription 'CAR . MARCHIO CORNWALLIS STRATEGUS ACERRIMUS', the reverse with Cornwallis and his aides standing receiving the sons of Tipu Sultan, above the inscription 'FAS SIT PARCERE HOSTI' below 'SULTANO TIPPOO DEVICTO / OBSIDES RECIPIT / MDCCXCII'

48 mm diam.; 46.2 g.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

150
SIR ROBERT KER PORTER (BRITISH, 1777-1842)
STUDY FOR THE STORMING OF SERINGAPATAM
pen and ink and watercolour
20.3 x 14.6 cm.

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

Provenance
With Martyn Gregory, London.

Exhibited
Martyn Gregory, *Hong Kong and the China Trade*, 1997, Hong Kong (23-26 April) & London (12-21 June & 1-31 July).

Published
Martyn Gregory, *Hong Kong and the China Trade*, Catalogue 70, 1997, p. 23, No. 44.

The Storming of Seringapatam was a semi-circular painting which measured 37 metres across, and became a sensation in 1800 when it was exhibited at the Lyceum on The Strand for an admittance of one shilling. At the outset of the 19th century, panoramas emerged as a highly popular form of visual entertainment. Intense rivalry among their promoters spurred efforts to produce the largest, most current, or most lifelike representations. To aid viewers in interpreting these complex scenes, printed 'keys' or explanatory texts identifying the events and figures depicted were commonly produced and sold alongside the displays. A woodcut 'key' for *The Storming of Seringapatam* is in the Victoria and Albert Museum, London (acc. no. E.572-1926).

The original painting was destroyed by fire, but Ker Porter also produced a smaller version, made for engraving, and possibly a further version sold in 1841 (Mildred Archer, *India and British Portraiture 1770-1825*, London, 1979, p. 428). The engravings of the painting, in three sections, were produced by J. Vendramini and published between 1802 and 1803. A set of the engravings is in the Royal Collection Trust (RCIN 751106). Taking into account both the aforementioned woodcut key and the engravings, it is possible that the present lot may be a study for an alternative composition of the death of Lieutenant Farquhar, featured in the central portion of the panorama and noted as No. 14 in the key. Farquhar was shot dead whilst leading an attack, and in the surviving engraving and key he is pictured being held up by his fellow comrades, clutching at his wounded chest. The present lot depicts a similar scene of a wounded officer, having just been shot by the figure on the left-hand side of the work, but he is instead sprawled on the ground beside a cannon. A comparable figure is also featured in the engraving, as is a similar figure to the central officer in our picture.

Robert Ker Porter also explored other subjects relating to Seringapatam, including *The Finding of the Body of Tippoo Sultaun*, painted in c. 1800, a mezzotint engraving of which was produced by S. W. Reynolds and published by James Daniell (see Mildred Archer, *India and British Portraiture 1770-1825*, London, 1979, pp. 428-9, pl. 340).

PROPERTY FROM A DESCENDANT OF MAJOR GENERAL SIR DAVID BAIRD

151
***THE DELIVERY OF THE DEFINITIVE TREATY BY THE HOSTAGE PRINCES INTO THE HANDS OF LORD CORNWALLIS*,**
ENGRAVED BY DANIEL ORME AFTER MATHER BROWN (1761-1831)
D. ORME, LONDON, 21ST DECEMBER 1793
coloured aquatint, lower border with titles, dedication to the Hon. East India Company
480 x 603 mm. (sight); frame 60 x 72 cm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Property from a descendant of Major General Sir David Baird (1757-1829).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

152
***THE DEPARTURE OF THE SONS OF TIPPOO FROM THE ZENANA*, ENGRAVED BY F. BARTOLOZZI AFTER MATHER BROWN (1761-1831)**
D. ORME, LONDON, 21ST DECEMBER 1793
coloured aquatint, lower border with titles, dedication to the Rt. Hon. Henry Dundas, etc.
480 x 603 mm. (sight); frame 60 x 72 cm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Property from a descendant of Major General Sir David Baird (1757-1829).

153

SAMUEL ANDREWS (IRISH, CIRCA 1767-1807)
MAJOR GENERAL DAVID BAIRD IN THE ATTITUDE OF MOUNTING THE BREACH AT THE ASSAULT OF SERINGAPATAM
pen, ink and watercolour on paper, contemporary English inscription at centre right, irregularly shaped at right-hand side, signed lower left (*drawn by S. Andrews*)
222 x 165 mm.

£15,000 - 20,000
€17,000 - 23,000
US$20,000 - 27,000

Provenance
According to a label to the reverse (now concealed), formerly in the collection of Alexander John Forbes-Leith (1847-1925).
According to the Royal Military Exhibition catalogue, formerly in the collection of a Miss Lilburn, c. 1890.
Property from a descendant of Major General Sir David Baird (1757-1829).

Exhibited
According to a label to the reverse (now concealed), The Royal Military Exhibition, Royal Chelsea Hospital, London, 1890.

Published
The catalogue for The Royal Military Exhibition, p. 48, Item No. 681, Division V, Part II (1797-1807).

The inscription to the right hand side reads: 'Major General David Baird in the attitude of mounting the breach at the assault of Seringapatam on the 4 May 1799'.

Major General David Baird was an instrumental figure in the Fourth Mysore War (1798-99), leading the final British assault on Seringapatam on the 4th of May 1799 which resulted in the death of 'The Tiger of Mysore', Tipu Sultan, and the capture of his capital. Baird's role in the conflict was deemed so important that an order was issued from head-quarters for the general and field-officers to assemble, and a sword recovered from the defeated ruler's private apartments, now the fabled 'Bedchamber Sword', was officially presented to Baird as a token of the Army's gratitude (sold in these rooms, *Islamic and Indian Art*, 23 May 2023, lot 175P).

The present work depicts the general in a commanding pose in the action of storming the capital. Andrews' rendering of the General comprises a detailed portrait and contrasting loosely sketched figure, befitting his primary occupation as a portrait miniaturist. It is possible that Andrews may have been planning on creating a larger painting of the storming of Seringapatam, a subject that took hold of the imagination of many British artists at the time, for which this may have been an initial study, and would explain the looser finish. Andrews' corpus of work is, however, mostly formed of conventional miniatures, making the present watercolour a rare example of a full-length portrait.

Unlike many of the British artists who captured the events of Seringapatam, Andrews was resident in India at the time of the Fourth Mysore War, being first recorded in Madras in 1791 and subsequently appearing in a list of Calcutta residents in 1798 (Mildred Archer, *India and British Portraiture 1770-1825*, London, 1979, p. 396). He would remain in India until his death in 1807. A follower of the miniaturist John Smart, examples of Andrews' works include a miniature of an unknown officer in the Victoria and Albert Museum, London (P.9-1944), and of Risaldar, the bodyguard of the Governor of Madras, in the National Army Museum, London (NAM. 1986-04-43-1). One fellow artist resident in India at the time, Thomas Hickey, depicted Baird in a drawing dated to the 21 September 1799 which bears a striking similarity to his depiction in the present lot (illustrated in Mildred Archer, *India and British Portraiture 1770-1825*, London, 1979, p. 220, No. 140).

An exhibition label to the reverse of the framing board of present lot, now not visible due to the frame, indicates that it was lent to the Royal Military Exhibition at the Royal Chelsea Hospital in 1890. The catalogue of the exhibition notes that the portrait was lent by a Miss Lilburn. A further label, also now not visible due to the frame, indicates that the present lot was once in the collection of A. J. Forbes-Leith, probably Alexander John Forbes-Leith (1847-1925), the 1st Baron Leith of Fyvie.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

154
HENRY SINGLETON (BRITISH, 1766-1839)
THE SURRENDER OF THE TWO SONS OF TIPU SULTAN TO MAJOR GENERAL DAVID BAIRD
oil on canvas
124.5 x 99 cm.

£200,000 - 300,000
€230,000 - 350,000
US$270,000 - 400,000

Provenance
Property from a descendant of Major General Sir David Baird (1757-1829).

The Anglo-Mysore Wars, Major General David Baird and Tipu Sultan's Sons

On the fourth of May 1799, following a month-long siege, the British, together with the army of their ally the Nizam of Hyderabad, stormed and captured Seringapatam, the capital of 'The Tiger of Mysore', Tipu Sultan. The death of Tipu during the fighting brought to a close the Fourth Mysore War, after which the state was partitioned. Following the death of their father, Tipu Sultan's sons surrendered to the British. They were received by Major General David Baird, who had commanded the final assault on Seringapatam, and it is this moment which is depicted in our painting.

In a letter from Baird to Lieutenant-General Harris recounting the events of the taking of Seringapatam, he describes the surrender:

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

'On reaching the palace, Major Allan came out to me, and informed me he had been with Tippoo's two youngest sons, who were ignorant where their father was, but were disposed to surrender themselves and the palace on a promise of protection...Early the next morning Abdul Khalick, the second son of Tippoo, and the elder of the two who were delivered to Lord Cornwallis as hostages, at the conclusion of the last war, was met by Lieutenant-Colonel Dalrymple coming from the island to deliver himself up; he was immediately assured of protection and the most liberal treatment, and I went to meet him, to shew him how much satisfied I was with the confidence he placed in us, by thus delivering himself into our hands when the means of escape were perfectly in his power' (in Theodore Edward Hook, *The Life of General, the Right Honourable Sir David Baird*, 1832, pp. 231-232).

The princes had previously been handed over to the British, to Lord Cornwallis, as part of the peace treaty following the Third Mysore War (1790-92). Following their surrender in 1799, they were subsequently sent to Vellore and then exiled to Calcutta along with the rest of Tipu's surviving family.

The Impact of the Anglo-Mysore Wars on British Painting

The events of the Mysore Wars became a popular subject in British painting at the time. Images of the departing children in 1792 were amongst the first scenes through which the legend of Seringapatam took visual form. These include a painting by Thomas Stothard entitled 'The hostage princes leaving the zenana', c. 1799 (illustrated in Mildred Archer, *India and British Portraiture 1770-1825*, London, 1979, p. 426, No. 337). This subject is also captured by Singleton in a painting of 1793, 'The sons of Tipu Sultan leaving their father' (illustrated in op. cit. p. 423, No. 336). Paintings of their handover to Cornwallis in 1792 were also popular, notable examples being a painting by Mather Brown, an engraving of which is lot 151 in the present sale, and also a version by Singleton (illustrated in op. cit. p. 422, No. 335).

However, following the capture of Seringapatam, artists competed to produce depictions of the battle; the final surrender of the two sons, the last effort and fall of Tipu, and the discovery of his body (Mildred Archer, *India and British Portraiture 1770-1825*, London, 1979, p. 426). Indeed, the present lot is one of a series of four paintings by Singleton portraying events during the siege, including 'The Assault and Taking of Seringapatam', now in the Allentown Art Museum, Pennsylvania (ID Number: 1975.050.000). 'The Last Effort and Fall of Tippoo Sultaun' by Singleton was sold at Sotheby's, *Exotica Sale*, 25 May 2005, lot 66. The final painting in the series was entitled 'The Body of Tippoo Sultan recognised by his Family'.

Henry Singleton

Henry Singleton was born in London and raised by his uncle William Singleton, a portrait painter and miniaturist who had studied under Ozias Humphry. An artistic family, Henry's sisters and a further uncle exhibited at the Royal Academy, and Henry himself would go on to exhibit almost 300 works there. In addition to historical paintings such as the present lot, Singleton was also a popular portraitist, and was commissioned in 1793 to paint a group portrait of forty of the Royal Academicians (The Royal Academy, London, Object No. 03/1310). Further works by Singleton are in the collections of the Victoria and Albert Museum, the National Portrait Gallery, London, Tate Britain and the Royal Collection Trust.

The Painting

In the present painting, Singleton depicts the sons of Tipu Sultan in the action of surrendering, being presented to Major General David Baird by Major Allen. They descend the steps towards Baird, the son to the right hand side extending his sword to the Major General. British and Indian officers alike look on, and in the background soldiers jostle on the walls of the battlements to view the scene below, the shadowy outline of the capital stretching out behind them. Just visible in the upper central portion of the painting are characteristic South Indian *gopurams* ('entrance towers'). It is possible that these may represent the Shri Ranganathaswamy temple in Seringapatam. A near contemporary drawing of a similar architectural structure is in the Royal Collection Trust (RCIN 930166). In the upper left hand corner of the painting rise two towers, possibly the towers of the Jumma Masjid (or Friday Mosque), a major landmark in Seringapatam that was built by Tipu in the 1780s. A photograph of the Jumma Masjid dating to 1860 is in the Scottish National Portrait Gallery, Edinburgh (PGP R 868).

An oil sketch by Singleton in the Yale Center for British Art depicts another version of the same subject as the present lot (B1981.25.572). In this sketch, the perspective is shifted, as though the viewer is seeing the same scene from a position to the right of that in our painting. In a further work by Singleton, this time in grey wash on paper, just the central group of the two sons and their retinue, noted as Abdul Wahab (Principal Lord) and Said Ameen (Lord of the Treasury), is depicted, with the figures numbered and labelled (see Christie's, *Travel, Science & Natural History*, 10 October 2013, lot 154). It is possible that these works may have been studies for the present lot, in which Singleton is working out the ideal composition.

In the final painting, Singleton places Tipu's sons just off centre, their group singled out by their bright white attire, the princes wearing long white gowns and bedecked with pearls. This inclusion not only serves as a clever pictorial device to draw the viewer's gaze, but may also draw upon eye-witness accounts of the first handover of the sons to Cornwallis in 1792 (Singleton himself never went to India):

'The Princes were dressed in long white muslin gowns, and red turbans, they had several rows of large pearls round their necks, from which was suspended an ornament consisting of a ruby and an emerald of considerable size, surrounded by large brilliants; and in their turbans, each had a sprig of rich pearls.' (Major Alexander Dirom, *A narrative of the campaign in India, which terminated the war with Tippoo Sultan in 1792*, Bulmer and Co., London, 1794, p. 229).

A crouching figure to the bottom right hand corner of the painting holds a flag which drapes across the floor. Just visible to one side of the flag is a sun motif with curving rays. This motif bears a similarity to those found on a flag of Tipu Sultan illustrated in Henry Beveridge, Esq., *A Comprehensive History of India, Civil, Military, and Social, from the First Landing of the English to the Suppression of the Sepoy Revolt; including an Outline of the Early History of Hindoostan'*, Vol. II, p. 705. The inclusion of this flag both underlines the fall of Tipu and acts as a counter to the raised British flag in the upper left of the painting, echoing its sweeping lines and enhancing the harmony of the image in addition to the narrative of the work.

The Visual Influence of the Painting

The present painting is one of the key images of the British in India, alongside Colonel Morduant's Cockmatch and The Relief of Lucknow. Singleton's Seringapatam paintings inspired multiple reproductions, with five engravers, Laminet, B. Rogers, L. and N. Schiavonetti and Anthony Cardon, working on the series. The prints were published in various editions between 1801 and 1802, in England, France and Germany (Mildred Archer, *India and British Portraiture 1770-1825*, London, 1979, pp. 432-33). A complete series of the engravings is in the Royal Collection Trust (RCIN 750588). An engraving of the present painting is in the British Museum, London (1850,1014.215). For another hand-coloured engraving of the present lot sold in these rooms, see Bonhams, *Islamic and Indian Art*, 21 April 2015, lot 164A.

155
A REPOUSSÉ SILVER PANDAN REPUTEDLY TAKEN FROM THE PALACE OF TIPU SULTAN AT SERINGAPATAM, FROM THE COLLECTION OF MAJOR GENERAL DAVID BAIRD (1757-1829)
INDIA, 18TH CENTURY
of octagonal form with domed lid, chased and decorated in repoussé with panels containing floral sprays to the lid, the edge of the lid and the base with bands of undulating floral vines, the base with incised valuation mark (*siyaqat*) to base
12.2 cm. max.; 324 g.

£5,000 - 8,000
€5,800 - 9,300
US$6,700 - 11,000

Provenance
Property from a descendant of Major General Sir David Baird (1757-1829).

The pandan contains an openwork brass plaque depicting a fish surmounted by a crown flanked by two swords under a canopy. Both are recorded by Denys M. Forrest in his list of artefacts known to have been the property of Sir David Baird, published in his book *Tiger of Mysore: Life and Death of Tipu Sultan*, Bombay, 1970 (see page 360 where the two objects are described as 'Silver Box containing one of Tipu's Turban Ornaments'). The fish and the crown on the plaque are actually indicative of the rulers of Lucknow and the *nawabs* of Oudh, so the connection with Tipu Sultan must be spurious.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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156 ϒ Φ
A PORTRAIT OF TIPU SULTAN
SOUTH INDIA, CIRCA 1830-40
gouache on ivory, oval, in European white metal repousse frame decorated with floral swags and topped by a pair of confronting doves, glazed
painting 65 x 53 mm.; frame 135 x 90 mm.

£600 - 800
€700 - 930
US$800 - 1,100

Provenance
Property from a descendant of Major General Sir David Baird (1757-1829).

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference no. 56D96VU2.

OTHER PROPERTIES

157
A SILVER RUPEE COIN FROM THE REIGN OF TIPU SULTAN (1787-1799)
PATAN, MYSORE, DATED MAWLUDI 1217/ AD 1788-9
of circular form, struck to each side with inscriptions in *nasta'liq*, the initial letter 'Ha' to the centre
2.4 cm. diam.; 11.4 g.

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

158 *

A SILVER-GILT SERINGAPATAM MEDAL ISSUED BY THE HONOURABLE EAST INDIA COMPANY
BIRMINGHAM, ENGLAND, 1801-02

circular, depicting the British lion overcoming the Tiger, above a standard inscribed in Arabic *asadullah al-ghalib* ('The Lion of God is Triumphant'), inscribed below IV MAY MDCCXCIX, reverse depicting a view of the fortress of Seringapatam with troops massing outside, Persian inscription at bottom, with box
48 mm. diam.; 45.4 g.

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

The Persian inscription on the reverse reads: *khodadad seri rang patan ra 28 dhi'l-qa'da 1213 ba hijra*, 'God-given, Seringapatam, 28th *dhu'l-qa'da* 1213 of the *hijra*' [3rd May 1799].

The Seringapatam medals were designed by Conrad Heinrich Küchler at the Soho mint in Birmingham between 1801 and 1802 and were made of gold, silver-gilt, silver, bronze or tin, depending on the recipient's rank. They were issued unnamed and without any means of suspension for wear. Recipients were expected to arrange their own ribbons, rings and bar suspenders, and some would have their own details engraved on the medal. Although there was no formal regulation, the medal was usually worn on the left chest from a watered pale orange ribbon, the shading representing the stripes of a tiger. For a silver-gilt example sold at Bonhams, see *Islamic and Indian Art*, 12 November 2024, lot 131A. A silver-gilt example is also in The British Museum, London (M.4391).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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159 *
A SILVER SERINGAPATAM MEDAL ISSUED BY THE HONOURABLE EAST INDIA COMPANY
BIRMINGHAM, ENGLAND, 1801-02
circular, depicting the British lion overcoming the Tiger, above a standard inscribed in Arabic *asadullah al-ghalib* ('The Lion of God is Triumphant'), inscribed below IV MAY MDCCXCIX, reverse depicting a view of the fortress of Seringapatam with troops massing outside, Persian inscription at bottom, with suspension ring and peach ribbon
the medal 48 mm. diam.; 47.5 g. total weight

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

The Persian inscription on the reverse reads: *khodadad seri rang patan ra 28 dhi'l-qa'da 1213 ba hijra*, 'God-given, Seringapatam, 28th *dhu'l-qa'da* 1213 of the *hijra*' [3rd May 1799].

For two examples sold in these rooms, see Bonhams, *Islamic and Indian Art*, 29 March 2022, lot 186, and 25 October 2021, lot 227. A gilt silver example is in the British Museum (M.4391).

160
A SILVER MEDAL DEPICTING MAJOR GENERAL CLAUDE MARTIN (1735-1800)
BIRMINGHAM, DATED AH 1211/ AD 1796-7
circular, depicting the uniformed bust of General Martin facing right, above the legend LABORE ET CONSTANTIA, signed MCKENZIE F. below bust, the reverse with inscriptions in *nastaliq*
42 mm diam.; 29.1 g.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Inscriptions: *Sharaf al-Dawlah Sayf al-Mulk Imtiyaz Khan General Claude Martin Bahadur Shahamat Jang 1211* (1796-7).

Claude Martin, born in France, sought his fame and fortune abroad and joined the French East India Company, serving under Dupleix among others. Upon the French loss of Pondicherry, Martin accepted a role with the Bengal Army of the victorious British East India Company, rising to the rank of Major-General before his retirement. In his will, he provided for the founding of public establishments, including an educational institution in Calcutta and in Lyon, the city of his birth. He also bequeathed Constantia Palace to be converted into an academy for English education, all of which led to the foundation of the academic institutions known as the La Martinière College.

161

161
A PARCEL-GILT SILVER HUQQA BASE RING
INDIA, 18TH/ 19TH CENTURY
profusely decorated in repoussé with floral and vegetal designs
14.6 cm. diam.; 223 g.

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

162
AN IMPRESSIVE GILT-SILVER HUQQA
LUCKNOW, INDIA, 19TH CENTURY
comprising a bell-shaped base sitting on a stepped domed stand on eight feet in the form of birds in flight, with fabric, thread and metal-thread wrapped pipe terminating in a silver-gilt mouthpiece, the burner with bulbous pierced openwork cover with addorsing peacocks and surmounted by a domed lid with peacock finial, with hanging chains terminating in addorsing fish ornaments, variously moulded and engraved with raised bosses and bands of scrolling grape vines and acanthus leaves, and floral motifs
94 cm. high; 4600g.

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

The twin fish motif represented in the hanging ornaments of the present lot is a prominent and iconic symbol of Lucknow. It was part of the royal emblem of the Oudh (Awadh) royal family that ruled over Lucknow, and was used on royal standards as well as throughout the architecture of the city, as documented in a photograph of the 'Fish Gate at Lucknow' by Samuel Bourne, now in the Scottish National Portrait Gallery, Edinburgh, (Accession No. PGP R 1024.50). Furthermore, the Nawab even had a floating boat-like vessel shaped as a fish (see a photograph by Felice Beato and Henry Hering, 'Chutter Manzil Palace, with the King's Boat in the Shape of a Fish on the Gomti River', 1858–1862, in the Getty Museum, Los Angeles (Accession No. 84.XO.421.24)).

A huqqa base and burner with very similar decoration, attributed to Lucknow or Calcutta, is in the Nasser D. Khalili Collection (see Michael Spink, *Brasses, Bronze and Silver of the Islamic Lands*, Part III, London, 2022, pp. 1098-99, No. 718). For an enamelled silver huqqa from Lucknow with comparable openwork elements and peacock finial sold at Sotheby's, see *Arts of the Islamic World & India including Fine Rugs and Carpets*, 31 March 2021, lot 98.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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163

163
A WOOD SADDLE WITH SILVER-GILT MOUNTS BY REPUTE BELONGING TO NANA SAHIB (1824-57)
NORTH INDIA, CIRCA 1850
of typical form, with silver-gilt mounts to front and back engraved and decorated in repoussé with floral sprays, accompanied by a collection display card and museum catalogue from The Military Heritage Museum, Lewes, Sussex
approx. 50 x 40.5 x 31.6 cm.(3)

£5,000 - 8,000
€5,800 - 9,300
US$6,700 - 11,000

Provenance
Dhondu Pant, known as Nana Sahib (1824–1857).
Presumably brought back to England by a British officer connected with the Madras Fusiliers.
Acquired by the Roy Butler Collection in the 1960s or 70s.
Displayed in the late Roy Butler's private museum, The Military Heritage Museum in Lewes, Sussex, until the 1980s.

Published
P. A. Cole-King, *The Military Heritage Museum, Lewes, Sussex, England: A Museum of Military History from 1660–1914: Comprising the Roy Butler Collection, with an introduction by Roy Butler*, Derby, 1978, p. 12 (not illustrated).

Exhibited
The Military Heritage Museum in Lewes, East Sussex, 1977–1980s.

The collection display card accompanying the saddle carries the following caption:

Indian Mutiny 1857.// Saddle used by the Arch Fiend of Bittoor, "Doondoo Punt" Nana Sahib the Monster of Cawnpore.// Half a field battery, three companies of the Madras, now Dublin, Fusiliers, and a regiment of Sikhs, went in pursuit of the Nana as he fled across the Ganges with his Zenana, jewels, and elephants, to Nepal whence he was driven out by Jung Bahadur and the Gorkhas: he left his horses, carriages and possessions beside(?) the river, and this saddle was taken off his charger by the Sikhs [...] valuable ornamentation.

Nana Sahib, originally named Dhondu Pant, was a Maratha aristocrat who was adopted in 1827 by the last Maratha Peshwa Baji Rao II. Before the start of the Indian Mutiny in 1857, Nana Sahib initially declared his allegiance to the British. However, he switched sides at Kanpur (Cawnpore), leading an army of rebels against the British. Following the ambush, the surviving 120 women and children were subsequently murdered on the 15th of July 1857 at Bibighar. The incident became part of the mythology of the British Empire, and the cry of 'Remember Cawnpore!' passed into common parlance as a reflection of British views of Indian perfidy. Having taken control of Kanpur, the East India Company's forces, including the Madras Fusiliers and Sikh soldiers, pursued Nana Sahib who had retreated to Bithoor and made his escape across the River Ganges. They occupied Nana Sahib's palace and seized various items before setting it on fire. The present saddle was reputedly taken from Nana Sahib's charger by the Sikhs.

Further items associated with Nana Sahib sold at auction include a sword, a silk hat and a Qur'an: see Sotheby's, *Arts of the Islamic World*, 26 April 2017, lot 189; Sotheby's, *Arts of the Islamic World*, 7 October 2009, lot 121; and Bonhams, *Islamic and Indian Art*, 21 April 2015, lot 2.

164

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

165

164 *
AN INDIAN MUTINY MEDAL WITH 'DEFENCE OF LUCKNOW' CLASP AWARDED TO G. CHAMBERLAIN OF THE 90TH LIGHT INFANTRY
ENGLAND, 1858
of circular form, the obverse designed by W. Wyon with a portrait of Queen Victoria and inscribed 'VICTORIA REGINA', the reverse designed by L. C. Wyon with the figure of Britannia and inscribed 'INDIA' above and '1857-1858' below, the edge inscribed 'G. CHAMBERLAIN, 90th LT INFY', surmounted by a clasp inscribed 'DEFENCE OF LUCKNOW', suspended on a red and white striped ribbon
the medal 36 mm. diam.; 39.9 g. total weight

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

The Indian Mutiny medal was awarded to officers of the British and Indian units who served during the Indian Mutiny (1857-1859). In 1868, qualification for the award was widened to civilian and judiciary participants. The obverse was designed by William Wyon, Chief Engraver of the Royal Mint from 1828, and the reverse by his son, Leonard Charles Wyon. The 'Defence of Lucknow' clasp was awarded to original defenders of Lucknow, including the principal, masters and boys of La Martinière College who assisted in its defence, in addition to the first relief force commanded by Sir Henry Havelock, encompassing the dates 29 June 1857 to 22 November 1857. An example of this medal with the Defence of Lucknow clasp is in the National Army Museum, London (Accession No. NAM. 1962-10-68-2).

165
***THE RELIEF OF LUCKNOW & TRIUMPHANT MEETING OF HAVELOCK, OUTRAM AND SIR COLIN CAMPBELL*, PROOF COPY**
LONDON, 1862
engraving, by C. G. Lewis, after Thomas Jones Barker
image 563 x 848 mm.; sheet 720 x 950 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

This smaller image is slightly cropped from the full image, leaving out some of the buildings in the background.

The original painting of 1859 by Thomas Jones Barker (1815-82), depicting a more extensive scene, is in the National Portrait Gallery, London (NPG 5851).

The National Portrait Gallery painting 'is one of two versions of the subject painted by Barker. The larger version (274.3 x 482.6 cm.) was originally in the Glasgow Museum and Art Gallery but was irreparably damaged during an air raid in the Second World War. Both versions were based on sketches made by the Swedish artist Egron Lundgren, the only European artist in India during the Rebellion. The dealers Agnews, in their capacity as print publishers, realised that it was impossible to despatch an artist to India and expect him to produce a painting quickly enough to exploit topical interest; so they purchased hundreds of Lundgren's sketches and made them available to Barker. The larger of the two versions was exhibited at Agnews' gallery in 1860, presumably to prompt sales of the engraving by C. G. Lewis.' (quoted from the entry on the painting in C. A. Bayly (ed.), *Raj: India and the British, 1600-1947*, London 1991, pp. 246-247, no. 336).

The engraver Charles George Lewis (1808-80) was most famous for his prints after Landseer.

166
A LARGE BONE-INLAID WOOD CABINET
INDIA, 19TH CENTURY
of rectangular form on four ball feet with brass handle to either side and openwork brass lock plate to front, with fall front opening to reveal seventeen drawers with hinged brass handles, the sides, inside of fall front and front of drawers inlaid with bone variously with cartouches containing foliate interlace, geometric motifs and rosettes within borders of floral scrollwork, rosettes and geometric motifs, with key
81.4 x 42.2 x 36.5 cm.

£15,000 - 20,000
€17,000 - 23,000
US$20,000 - 27,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

167

168

167 *
AN EMBROIDERED SILK PANEL
DECCAN OR GUJARAT, INDIA, 19TH CENTURY
of rectangular form, the yellow silk ground embroidered in polychrome thread with a central roundel containing a rosette surrounded by a cartouche containing foliate designs, with a border of further foliate and floral designs, tassel fringe
264 x 209 cm. including fringe

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

A Deccani panel formerly in the Benguiat Collection, and now in the Metropolitan Museum of Art, New York (Accession No. 05.25.2), dates to the 16th/ 17th century and has a similar yellow ground, foliate designs and fringe to the present lot. However, the chain stich featured on our panel is indicative of a later date of manufacture, bearing a resemblance to 19th century Gujarati embroidery, as in a textile sample in the Victoria and Albert Museum, London (Museum No. IM.258-1920).

168
A KASHMIR LACQUERED WOOD QUR'AN STAND
INDIA, 19TH CENTURY
of typical folding x-form with cusped arched lower sections, the top parts with serrated edging, profusely decorated in polychrome and gilt with floral and vegetal designs
63 cm. high

£600 - 800
€700 - 930
US$800 - 1,100

Provenance
Distinguished private UK collection, London.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

169

169
A METAL-THREAD EMBROIDERED CALLIGRAPHIC *MIHRAB* PANEL
INDIA, 20TH CENTURY
of rectangular form, the velvet ground embroidered in metal thread and decorated with sequins and green glass beads with a central *mihrab* containing inscriptions, surrounded by foliate scrollwork, with a border of foliate motifs
174 x 112 cm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Distinguished private UK collection, London.

Inscriptions: the attributes of God (*asma' al-husna*).

170
A KASHMIR LACQUERED WOOD BOX
NORTH INDIA, 19TH CENTURY
of rectangular form, decorated in polychrome and gilt with a repeat design of eight-pointed star motifs containing figural scenes including wrestling, hunting, nobles riding camels, elephants and horses, the interstices with animals amid floral sprays overlaid with roundels containing figures
41.5 x 29.5 x 10 cm.

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

170

171

171
A LARGE PORCUPINE QUILL INLAID EBONY CASKET
GALLE DISTRICT, CEYLON, CIRCA 1840-60
of rectangular form with hinged lid, on four brass feet in the form of claws, a brass handle to either side and bone lock plate to front, decorated with bands of porcupine quills and inlaid with bone roundels, the lid with a central bone-inlaid elephant inscribed 'Ceylon'
74 x 46.5 x 33.5 cm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

References to quill decorated furniture first appear in the late nineteenth century, and production was centred in Galle District. The inner faces of the lids of boxes such as the present lot were sometimes decorated or entirely veneered with religious or historic themes. For further information on these kinds of furniture, see Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, p. 376. A quill decorated box with hinged lid is in the Victoria and Albert Museum, London (IM 3-1933). For a porcupine quill box sold at Christie's South Kensington, see *Christie's Interiors*, 9 September 2014, lot 357.

172

172 Y Φ
A VIZAGAPATAM BUFFALO HORN AND SANDALWOOD INK STAND
INDIA, CIRCA 1835
the base with a large drawer surmounted by a raised area with two recesses for glass inkwells, behind the raised area, recesses for two soapstone paperweights with horn tops, engraved and inlaid in silver with floral sprays, between a recess for pens, the back section surmounted by an ornate tempietto section with lifting floor decorated with ivory and horn tiles, the roof surmounted by turned horn finials, flanked by carved horn foliate letter racks, with horn feet and handles to each side
45 x 45 x 27 cm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Private UK collection.

At the end of the 17th Century, a cabinet-making industry emerged at Vizagapatam, a port on the Coromandel Coast, perfectly situated for the necessary raw materials in addition to local technical expertise. Initially renowned for ivory-inlaid work, the first half of the 19th Century saw an expansion in the range of materials used, including buffalo horn imported from Jeypore Zamindari, coinciding with a decrease in the quantity of ivory employed as demonstrated in this ink stand. A similar example of the use of buffalo horn on items from Vizagapatam is demonstrated by an envelope box in the Victoria & Albert Museum (see A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, p. 213, cat. 60).

For a similar ink stand from Vizagapatam offered at Sotheby's see *Property from the Collection of Sir Gawaine and Lady Baillie*, 1 May 2013, lot 121.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

173

174

173 *
AN ENAMEL PLAQUE DEPICTING THE MUGHAL EMPEROR AURANGZEB (REG. 1658-1707)
FRANCE OR ITALY, 19TH CENTURY
of rectangular form, painted with the seated figure of Aurangzeb holding a sword and staff, a shield with rampant lion next to him, inscribed to upper left hand side 'Aureng-Zeyr.1707.' and to bottom right 'S R 1707', framed
the plaque 22 x 15 cm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

The artist of the present lot has used a 1546 etching of the Holy Roman Emperor Ferdinand I by Augustin Hirschvogel (1503-1553) as his model for Aurangzeb. A copy of the print is in the National Gallery of Art, Washington DC (Accession No. 1961.17.53). The colour and style of the enamel work are inspired by the majolica ceramics of Castelli in central Italy.

174
TWO BRONZE FIGURES IN INDIAN STYLE DRESS
EUROPE, 19TH CENTURY
modelled as male and female figures in Indian dress, each on a stepped circular base
each 23.9 cm. high(2)

£1,000 - 1,500
€1,200 - 1,700
US$1,300 - 2,000

175

176

175 *
A WOVEN WOOL SHAWL RETAILED BY HAVARD FILS OF ANGER
KASHMIR, MID 19TH CENTURY
of rectangular form, woven in polychrome wool with a central roundel containing floral motifs forming the outline of a large rosette, the roundel surrounded by four geometric motifs containing further floral designs, with a series of arches to each end and to either side of the central roundel, filled with foliate designs and *boteh*, the outer borders with floral and foliate motifs, fringed border to each end with embroidered arches and floral motifs, together with card retail box of Havard Fils, Angers
the shawl 303 x 145.5 cm. including fringe(2)

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

176
A WOVEN WOOL SHAWL
KASHMIR, CIRCA 1870
rectangular, woven in polychrome wool, the central field with a large scale design of flowering plants at each end centred on a stellar motif with delicate bands of birds perched amidst boteh and dense floral scrolls, the borders with small flowering plants and flower-filled boteh
152 x 328 cm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance:
Alexander Shakespear (1821-1884) and thence by descent.

Alexander Shakespear spent much of his life in India, mostly with the Indian Civil Service, though also apparently attached to the army. During the Mutiny in 1857 he was in Bijnor, and a collection of his letters written at that time are now in the British Library.

A shawl of similar, although not identical design, dated to circa 1870, can be found in the Victoria and Albert Museum, London (see Susan Stronge (ed.), *The Arts of the Sikh Kingdoms*, London 1999, pp. 122-23, no. 134).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

177 *
A KASHMIR SHAWL DESIGN BY ANTHONY BERRUS PARIS, DATED 1851
gouache on paper, signed and dated lower right, numerical inscription lower left
78.5 x 32.5 cm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Anthony Berrus was an important French shawl designer who founded his atelier in 1840. He was one of the most creative artists of the 19th century, personally sketching all designs from his studio, and his work influenced production both in Europe and in Kashmir. He exhibited a number of his designs at the Paris Exposition Universelle in 1855. For a further discussion of his work see Frank Ames, *The Kashmir Shawl*, Woodbridge, 1986, pp. 153-158.

For another painted shawl design by Anthony Berrus sold in these rooms see *India In Art*, 7 June 2023, lot 50.

178

178
A REPOUSSÉ SILVER-OVERLAID COPPER DISH
TANJORE, CIRCA 1900
of shallow octagonal form with central domed section and flattened rim, engraved and decorated in silver overlay with cartouches containing various Hindu deities, including Durga, Krishna killing the serpent Kaliya, and forms of Shiva, around a central roundel depicting Gajendra-Moksha, the rim with figures flanking winged apsaras, interspersed by flowerheads
43 cm. diam. max.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

179

179
A PAIR OF GOLD EAR ORNAMENTS (*PAMPADAM*)
TAMIL NADU, INDIA, 19TH/ 20TH CENTURY
each with central hinged ring with screw clasp terminating in a spherical finial, with applied geometric forms
each approx. 4.7 x 3.8 x 4.1 cm.; 49 g. total weight(2)

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

These kinds of gold ear ornaments formed part of a woman's dowry on her wedding day, gifted by her parents, and took either the form of the present lot, known as *pampadam*, or *thandatti*. It has been suggested that *pambadam* may represent an abstracted serpent or bird, however the precise origins of the design are unknown. The ear ornaments are comprised of lac-filled gold sheet, and are thus lightweight for their size.

A pair of *pampadam* earrings is in the Metropolitan Museum of Art, New York (Object No. 2022.262a, b), and a further example is illustrated in Oppi Untracht, London, 1997, *Traditional Jewellery of India*, p. 221, No. 443. For a comparable pair sold at Sotheby's, see *Worlds within Worlds: Works from the Collection of Peter Petrou*, 21 September 2021, lot 161.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

180
A DIAMOND-SET ENAMELLED GOLD NECKLACE AND EARRINGS
INDIA, 20TH CENTURY
the necklace comprising a series of elongated elements set with diamonds in closed back settings and a pendent openwork floral element with a ruby drop, the reverse decorated in polychrome enamel with floral and foliate motifs on a cream ground; each earring in the form of a flowerhead with a pendent teardrop-shaped element and a ruby drop, with four suspension loops, the reverse decorated in polychrome enamel and gilt with floral and foliate motifs, a screw and clip to the reverse
each earring 6.1 cm. long, the necklace 28 cm. long; total weight 236 g.(3)

£12,000 - 15,000
€14,000 - 17,000
US$16,000 - 20,000

181

181
A DIAMOND-SET ENAMELLED GOLD NECKLACE AND EARRINGS
NORTH INDIA, 20TH CENTURY
the necklace with a series of interlinked elements set with diamonds, the central triangular element and a double row of teardrop elements with green enamelled borders, with a pendant openwork foliate element set with diamonds and with green enamelled borders, the end of the string with imitation pearls and paste beads; the associated earrings each in the form of a flower with pendant teardrop element, set with diamonds and green paste; the reverse of each piece decorated in polychrome enamel with foliate and floral motifs
the necklace 48 cm. long; total weight 235.3 g.(3)

£10,000 - 15,000
€12,000 - 17,000
US$13,000 - 20,000

182
A GEM-SET ENAMELLED GOLD NECKLACE AND EARRINGS
NORTH INDIA, 20TH CENTURY
the necklace comprising a series of linked elements set with diamonds and surmounted by an emerald bead, with emerald bead and ruby fringe, with pendant diamond-set openwork foliate element with emerald bead and ruby fringe, the reverse decorated in polychrome enamel with foliate designs; the diamond-set earrings each of foliate openwork form with pendant openwork element, with emerald bead and ruby fringe, the reverse decorated in polychrome enamel with foliate designs
the necklace 36 cm. long; 108.6 g. total weight(3)

£3,500 - 4,500
€4,100 - 5,200
US$4,700 - 6,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

182

183
A LARGE REPOUSSÉ SILVER CHARGER
BURMA, CIRCA 1925
of circular form with wide flattened rim, profusely decorated in repoussé with a series of cartouches containing the signs of the zodiac, a further series with figures, all on a ground of floral interlace, the central roundel engraved *'T.M.L.-E.A.L / 1900-1925'*
46.2 cm. diam.; 1742 g.

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

183

184
A GOLD ROYAL CHAIN (*KANTAR*)
SUMBA, INDONESIA, 19TH CENTURY OR EARLIER
the heavy chain finely braided with gold wire, the terminals each consisting of a cylindrical base with stylised flaring *naga* heads containing openwork and spiral elements
101.7 cm. long; 238 g.

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

A *kantar*, or *kanatar*, a sign of authority and function, would have probably been worn by the highest nobility or by a king's personal entourage to convey his master's wealth and power, or by his personal slave who mediated between the mundane and the spiritual worlds (see Anne Richter, *The Jewelry of Southeast Asia*, London, 2000, p. 205, No. 232 for further information and a comparable *kantar*). For other examples of royal chains, see Miksic, *Old Javanese Gold*, New Haven, 2011, p.114, pl. 11, and Capistrano-Baker, *Philippine Gold*, New York, 2015, p.45, fig.6. For a comparable example sold in these rooms, see Bonhams, *Indian, Himalayan & Southeast Asian Art*, 14 March 2016, lot 57.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

185
A BATTLE SCENE, WITH ELEPHANTS AND INFANTRY IN COMBAT, DEPICTING AN ENGAGEMENT IN THE WARS BETWEEN THE SIAMESE AND BURMESE, PRESENTED TO E. R. MORRIS BY PRINCE ALANGKARN, BROTHER OF THE KING OF SIAM, IN BANGKOK IN 1899
SIAM (MODERN THAILAND), CIRCA 1880-99
oil on canvas, signed lower left in Thai, frame with late 19th Century plaque reading *Presented to E. R. Morris/By His Highness Prince Alangkarn/Bangkok, Siam 1899*; **sold together with a copy of M. Collis, *British Merchant Adventurers*, London 1942**, in which the painting is illustrated
77 x 108.5 cm. (2)

£5,000 - 8,000
€5,800 - 9,300
US$6,700 - 11,000

Provenance
E. R. Morris: presented to him by Prince Alangkarn (1860-1921), the brother of the King of Siam, in Bangkok in 1899.
Thence by descent in the same family until 2024.

Published
M. Collis, *British Merchant Adventurers*, London 1942, col. pl. 3.

For the full note on this lot, see the online catalogue.

186 - 200
NO LOT

201

202

201
A LADY ENTERTAINED ON A TERRACE BY FEMALE MUSICIANS, ATTENDANTS MINISTERING TO ONE OF HER COMPANIONS WHO HAS FAINTED
DECCAN, HYDERABAD, FIRST HALF OF THE 18TH CENTURY
gouache and gold on paper, gold inner margin rules, remnants of gold-decorated floral border at top; **verso** a floral spray issuing from a blue and white vase, standing within a mihrab arch, outer border with stylised foliate motifs on a red-speckled ground
288 x 179 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Christie's, *Art of the Islamic and Indian Worlds*, 23rd April 2015, lot 125.

202
A MAIDEN STANDING HOLDING A FLOWERING SPRAY
PROVINCIAL MUGHAL, LATE 18TH CENTURY
pen and ink, gouache and gold on paper laid down on card, gold-decorated floral borders, **verso** a calligraphic album page with three couplets of Persian verses written by Muhammad Baqir al-Kashani in fine and large *nasta'liq* in black ink within cloudbands and within rectangular illuminated panels, illuminated floral outer borders
page 343 x 241 mm.

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

The central panel of the calligraphic page verso bears three couplets possibly from a *mathnavi* (poet unidentified), and the side cartouches with a couplet and two verses from a *ghazal* of Amir Shahi Sabsevari (d. AH 857/AD 1452).

The scribe, Muhammad Baqir al-Kashani, also known as Baqir Khordeh, is recorded as a poet, *nasta'liq* calligrapher and a pupil of Mir Mu'izz al-Din Muhammad Kashani. He was imprisoned on charges of atheism during the reign of Shah 'Abbas, but the governor of Kashan, a friend, helped him to be released from prison. He joined Farhad Khan Qaramanlu and became his librarian. He later moved to India and joined 'Abd al-Rahim Khan Khanan's court and became his librarian. See Mehdi Bayani, *ahval va athar-e khoshnevisan*, vol. 3, Tehran 1348 sh/1969, pp. 657-658.

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203

204

203
A SCENE FROM THE *RAMAYANA*, DEPICTING A PRINCE IN PROCESSION WITH HIS ENTOURAGE OF NOBLEMEN AND ATTENDANTS, AND ANIMALS INCLUDING AN ELEPHANT
MEWAR, CIRCA 1730
gouache and gold on paper, panel at top with two lines of text in *nagari* script, red border, numbered 219 verso
261 x 415 mm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Christie's, *Art of the Islamic and Indian Worlds*, 6th October 2009, lot 264.

204 *
AN ILLUSTRATION FROM A *BHAGAVATA PURANA* SERIES: KRISHNA AND BALARAMA APPROACHING A PALACE, WHERE THEY ARE LATER SEEN IN DISCOURSE WITH *PANDITS*
MEWAR, CIRCA 1720-30
gouache and gold on paper, two lines of *nagari* text in yellow panel at top, red outer border
255 x 395 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

205
MOHKAM SINGH, A FAVOURITE ELEPHANT OF MAHARANA JAGAT SINGH II (REG. 1734–51), RIDDEN BY A *MAHOUT*
UDAIPUR, DATED VS 1801/AD 1744-45
gouache and gold on paper, red border, *nagari* inscriptions in upper and lower borders
240 x 290 mm.

£5,000 - 7,000
€5,800 - 8,200
US$6,700 - 9,400

Provenance
Private collection, France, 1970s-2024.

EXHIBITED
Peintures des Indes, Societe des Expositions du Palais des Beaux-Arts, Studio du passage 44, Brussels, 9th December 1976–9th January 1977.

PUBLISHED
Armand Neven, *Peintures des Indes: Mythologies et légendes*, Brussels 1976, p. 106, fig. 136.

The inscription reads: (upper border) [?]*ka raja shri mohkam singh rajasthan falva kasan*[?] *ko hathi ja tilak vikram samat 1801 / ta ra*[ja?] *mohkam singh ji ke sawari mein ho*; (lower border) *ha*[thi ke?] [ja?] *tilak maharathi chitarkar dehli ke* [?]*si*[?] *br*[?]*yo*.

This painting is one of a group of 18th Century works documenting elephants in the royal stables at Udaipur commissioned during the reigns of Maharana Jagat Singh II, his predecessor Sangram Singh II (reg. 1710–34) and a later successor Ari Singh (reg. 1762–72). The beasts are often shown with their drivers (*mahouts*) and with identifying inscriptions.

For depictions of Jagat Singh and his stable of elephants, see A. Topsfield, *The City Palace Museum, Udaipur: Paintings of Mewar Court Life*, 1990, pp. 40-47, nos. 8-12. Topsfield comments: 'Maharana Jagat Singh was an undistinguished ruler but a lavish patron of the arts and a devoted elephant-lover [...] prompting Col. Tod's comment [...] that "his elephants are mentioned more *con amore* than his sick mother or state affairs" ' (no. 9: Colonel James Tod was British Political Agent at Udaipur from 1818 to 1822, and author of *Antiquities of Rajasthan*).

The extensive inscription, despite the losses, appears to mention the elephant's name, the date of the painting (or the year in which the elephant entered the royal stables) and that the painting is the work possibly of a master artist from Delhi.

Other paintings from this series can be found in the following museum collections: The Cleveland Museum of Art (acc. no. 2005.202); Morgan Library and Museum (acc. no. MS M.1006); National Gallery of Victoria, Melbourne (acc. nos. AS128-1980, AS138-1980, AS141-1980, AS207-1980, AS208-1980, AS209-1980, AS210-1980 and AS211-1980); San Diego Museum of Art (acc. nos. 1990.622 and 1990.628); and Tokyo National Museum (acc. no. TA-647_63).

Other paintings have been offered at auction over the past two decades: Christie's South Kensington, 2nd May 2003, lot 522 (the elephant Anoshi); Christie's, New York, 14 September 2010, lot 211 (two paintings from the series); Christie's, London, 8 October 2010, lot 452; Artcurial, Paris, 4 November 2014, lot 229 (from the Francoise and Claude Bourelier Collection); Christie's, London, 27 May 2016, lot 26; Christie's, London, 25 October 2016, lot 85 (three paintings from the series); Christie's, *Arts of India*, 12th June 2018, lot 11 (the elephant Popdant); Christie's, New York, 24 October 2022, lot 1129 (from The Ann & Gordon Getty Collection, acquired at Christie's, London, 24 April 1990, lot 21); Christie's, New York, 22 March 2023, lot 413.

For further examples see A. Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria*, Melbourne 1980, pp. 128-129, nos. 191 (dated circa 1730-60, showing the elephant Rinasobha) and 192 (dated circa 1761-65, showing the elephant Verisal).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

206
MAHARAJAH RAM SINGH OF KOTAH (REG. 1827-65) ON HORSEBACK HUNTING BUFFALO ON A HILLSIDE
KOTAH, CIRCA 1850
gouache and gold on paper, red border
288 x 404 mm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Sotheby's, *Fine Oriental Manuscripts and Miniatures*, 20th November 1986, lot 93.
Bonhams, *Islamic and Indian Art*, 25th October 2007, lot 391.
Bonhams, *Islamic and Indian Art*, 25th October 2021, lot 261.

For comparison, see T. Falk, *Indian Paintings*, P. and D. Colnaghi exhibition catalogue, London 1978, no. 72.

For a related depiction, see Bonhams, *Islamic and Indian Art*, 7th October 2010, lot 336; Christie's South Kensington, *Islamic Works of Art and Textiles*, 6th October 2008, lot 33.

206

207 *
THE GENEALOGY OF THE RELIGIOUS LEADER VALLABHACHARYA
RAJASTHAN, 19TH CENTURY
text written in *nagari* script in black ink, with watercolour on paper
660 x 470 mm.

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
Private collection, USA.

The Vallabhacharya sect of Vaishnavism was founded by Vallabhacharya (1479-1531) around the idol of Sri Nath-Ji. As a result of the persecution instigated by the Mughal Emperor Aurangzeb, the shrine of the cult was moved and eventually found sanctuary at Nathdwara in 1671. Other images of the idol were scattered around Rajasthan and Gujarat.

The seven sons of Vallabcharya received equal divisions of his wealth at his death and continued the worship of Sri Nath-Ji, hence the importance of genealogy.

For a brief account of the growth of the cult and of Vallabcharya's role in it, see S. C. Welch (ed.), *Gods, Kings and Tigers: the Art of Kotah*, Munich 1997, p. 184; and A. Ambalal, *Krishna as Shrinathji*, Ahmedabad 1987, pp. 42-44, and p. 48 on the succession.

207

208 *

A RARE, LARGE PAINTING DEPICTING DEVI, THE GREAT GODDESS, RIDING ON A TIGER, HER FIGURE CONTAINING TEXT FROM THE *DEVI MAHATMYA*
RAJASTHAN, BY THE ARTIST CHIMAN RAMA, DATED 1853
gouache on paper, Sanskrit text in ink, numerous diagrams and talismanic tables, laid down on canvas, in box frame
161 x 139 cm.

£60,000 - 80,000
€70,000 - 93,000
US$80,000 - 110,000

Provenance
Private collection, USA.

Published
Barbara Rossi, *From The Ocean of Painting: India's Popular Paintings 1598 to the Present*, Oxford 1998, p. 194, no. 82.
Larson, Pal and Gowen, *In Her Image: The Great Goddess in Indian Asia and The Madonna in Christian Culture*, Santa Barbara 1980, p. 81, no. 49.

Exhibited
In Her Image: The Great Goddess in Indian Asia and The Madonna in Christian Culture, University of California, Santa Barbara, April 2-May 4, 1980; Indiana University Art Museum, Bloomington, June 1-August 15, 1980; Montgomery Gallery, Claremont Colleges, Claremont, September 15-November 7, 1980; Amarillo Art Center, Texas, December 10, 1980-January 18, 1981.

This large and striking painting is in the tradition of *nakshatras*, horoscope diagrams which depicted Hindu religious figures (often Ganesh or Hanuman) filled with text, as here, and astrological diagrams. For examples, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 15th April 2010, lot 367; and Christie's New York, *Indian and Southeast Asian Art*, 21st September 2007, lot 280-283; and Jain examples, Christie's New York, *Indian and Southeast Asian Art*, 19th September 2001, lot 203.

The Great Goddess is here called Candika, though the name Chamunda (one of her other, many names) also appears. Her husband Siva, as Bhairava, leads the tiger on which she rides. There are also two images of Mahashisura, the Goddess' demon adversary. Solar and lunar symbols are portrayed either side of her head, and the remainder of the painting is filled with numerous religious diagrams (*yantra*), and in the left and lower margins the thousand names of the Goddess are written in two columns. Her body is filled with the text of the *Devi Mahatmya*, and that of Bhairava with his mantras.

The *Devi Mahatmya*, the Gorification of the Great Goddess, is a Sanskrit text of thirteen chapters, embedded within the much larger *Markandeya Purana*, and dates from around the mid-first millennium AD. The text deals with three major episodes when the Goddess rescued the world from the demons, just as Vishnu did in his avatars, interspersed with hymns addressed to her by the gods. For the first time these elevate the Goddess to the supreme principle of the universe, on a par with Vishnu and Siva. For an analysis of this key text, illustrated with some of the paintings in the first complete Guler illustrated version of 1781, see T. B. Coburn, 'The Threefold Vision of the Devi Mahatmya', in V. Dehejia, *Devi the Great Goddess: Female Divinity in South Asian Art*, Washington 1999, pp. 37-57; and Dehejia, op. cit., in general, for the Great Goddess.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

209 *
A PAINTED CLOTH HANGING (*PICCHAVAI*) DEPICTING SRI NATH-JI
KOTAH, NATHDWARA, MID-19TH CENTURY
gouache on cloth
210 x 182 cm.

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

The scene depicted commemorates the *Sapta Swarupotsava*, or incorporation of all seven representations of Sri Nath-Ji within the main shrine at Nathdwara, the six smaller images grouped around the principal image of the deity. For a similar depiction see Amit Ambalal, *Krishna as Shrinathji*, Ahmedabad 1987, p. 66.

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210
WILLIAM HENRY FLORIO HUTCHISSON (BRITISH, CIRCA 1795-1876)
A CHANCE ENCOUNTER WITH A TIGER DURING AN ELEPHANT HUNT
oil on canvas
56 x 72 cm.; with frame 75 x 90 cm.

£10,000 - 15,000
€12,000 - 17,000
US$13,000 - 20,000

Provenance
Collection of the artist until presumably gifted or bequeathed with his other works to
Rev. John Wilson, from circa 1876, until his sale at The Mart, Frome, Somerset, 9th September 1890, prior to his leaving Britain to settle overseas.
Estate sale of the French author, Dominique Lapierre (1931–2022), Saint-Cloud, France, 2024.

Painted circa 1835-37.

The artist arrived in India in 1824 and lived in Bengal for eighteen years, partly as a professional portraitist and partly as an indigo planter. He was an avid hunter and gave accounts of his sporting activities in several articles in *The Bengal Sporting Magazine*, under the pseudonym 'George Trigger', and in his memoirs, *Pen and Pencil Sketches: Being Reminiscences During Eighteen Years Residence in Bengal* (ed. Rev. John Wilson, London 1883), which were published posthumously. After returning to England, he served as Drawing Master at Radley College from 1855 to 1871.

This painting is one in a series illustrating aspects of hunting in India. A similar painting of a tiger hunt sold at Christie's, *West-East: The Niall Hobhouse Collection*, 22nd May 2008, lot 82. For a pair of hunting scenes, *Buffalo Shooting from Elephants* and *Sand Grouse Shooting from Elephants*, signed and dated 1837, see Christie's, 14 May 1982, lot 56 (later with Richard Green, 12th October-6th November 1982).

Hutchisson was active in Bath around 1815, but went to Calcutta in 1824, remaining there until 1842. Various paintings by him of Indian subjects are known; in 1836 he visited Murshidabad and several of his portraits of Nawab Nazim Humayun and members of his household were still in the Palace at Murshidabad in the 1960s. Hutchisson exhibited a portrait, *Munoo of Benares*, at the Royal Academy in London in 1839 (no. 1072).

For a large painting depicting *A Nautch at the Court of Humayun Jah, Nawab of Bengal (1810-1838) at Murshidabad, with the Nawab and the British Resident seated on the right*, see Sotheby's, *Howard Hodgkin: Portrait of the Artist*, 24th October 2017, lot 32.

211
LIEUTENANT PHILIP MEADOWS TAYLOR (1808–1876), AN ALBUM OF TWENTY-FOUR DRAWINGS PRINCIPALLY OF INDIAN SITES IN THE AURANGABAD DISTRICT OF MAHARASHTRA
INDIA, 1826–29
pen and ink on wove paper watermarked *J Whatman Turkey Mill 1823*, captioned and some dated, several with looser pencil sketches verso, partially loose, original roan-backed marbled boards, cover inscribed *Views in India by Lieut. P. M. Taylor, His Highness the Nizam's Servant 230 x 325 mm.*

£18,000 - 24,000
€21,000 - 28,000
US$24,000 - 32,000

Provenance
Acquired in the US art market.

This remarkable album of twenty-four sketches (including two multi-page panoramas) is the earliest recorded work by Taylor, whose Indian career began in 1824 - and who is perhaps best known for his novel *Confessions of a Thug* (1839), which had a sensational effect and introduced an entire mythology into British consciousness.

As a collection of diverse views – covering fortifications, temples, archaeology, architecture, topography and cantonment life in Aurangabad, Ellora, Belgaum, Bolarum, Daulatabad, Hyderabad, Goa and Trichinopoly – it clearly reflects Taylor's enthusiasm for Indian culture that remained with him throughout most of his life spent immersed in his adopted country. Taylor was an administrator in British India and a novelist who made notable contributions to public knowledge of South India. Though largely self-taught, he was a polymath, working alternately as a judge, engineer, artist and man of letters. He spent a large part of his career in the service of the Nizam of Hyderabad in the role of soldier, administrator, Superintendent of Bazaars and Assistant Superintendent of Police for the southwestern districts of Hyderabad.

A later collection of nineteen of Taylor's drawings made in India and during a voyage to England dating to 1830–38 is in the British Library (shelfmark WD 122), and several of these later views of the Deccan plateau appeared in Taylor's *Sketches in the Deccan* (London, Charles Tilt, 1837).
It appears that our sketches were possibly also intended for publication based on a note signed S. J. that accompanies a view of the residency at Hyderabad: 'This view is nearly the same as one by Capt. Grindley. This however is nothing against its publication as it is more distinct – as if taken nearby & is very faithful.'
While on furlough in England, Taylor published the first of several Indian novels, *Confessions of a Thug* (1839), in which he reproduced the tales he had heard about the Thuggee cult, described by the chief actors in them.

In 1860, Taylor's health failed and he returned to England, where he wrote five more Indian novels. He also wrote an autobiography (published posthumously in 1877), the letterpress for the monumental eight-volume *The People of India: A Series of Photographic Illustrations, with Descriptive Letterpress, of the Races and Tribes of Hindustan* (London, 1868–75), and a students' manual of Indian history. He was made a companion in the Order of the Star of India in 1869.

For a full list of drawings in the album, see the online catalogue.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

212

213

212
A PRINCE DEFENDING A MAIDEN AND A GROUP OF TERRIFIED SADHUS FROM A GROUP OF HUNTERS, PERHAPS BHILS, WHO APPROACH A HERMITAGE AT NIGHT
PROVINCIAL MUGHAL, OUDH, SECOND HALF OF THE 18TH CENTURY
gouache and gold on paper, laid down on an album page with gold-decorated floral borders; **verso, a quatrain by Abu Sa'id Abu'l-Khayr in *nasta'liq* written diagonally, 17th Century**
painting 140 x 205 mm.; calligraphy 160 x 80 mm.; album page 307 x 240 mm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Formerly in the collection of I. Prevost, France [?] (handwritten label on reverse with collection numbers 260 and 350).

While the group of threatening hunters do not appear to be wearing leaf skirts, they are partially clothed and are working at night, both of which seem to be characteristic of the tribe, as portrayed in Mughal painting.

Edwin Binney III commented (of a work of 1760 produced in Oudh, by Faizallah): 'The Bhils were an aboriginal tribe in North India, whose nocturnal hunting habits and leaf skirts, like ballet tutus, fascinated late Mughal patrons desirous of local colour. Their 'foreigness' interested the sophisticated Indian art collector' (*Indian Miniature Painting from the collection of Edwin Binney 3rd: the Mughal and Deccani Schools*, Portland 1973, no. 100). For an example of Bhils hunting, by Faizallah, Oudh, circa 1760, see Oliver Forge & Brendan Lynch, *Indian Paintings from the Heil Collection*, New York 2016, no. 29.

The calligraphic page verso is not written in the correct order as published (the second and third lines are the wrong way round).

213 *
A LEAF FROM AN ILLUSTRATED MANUSCRIPT OF THE URDU ROMANCE *AJA'IB AL-QASAS*, DEPICTING A DEMON KING BEFORE A PRINCE IN DURBAR
PROVINCIAL MUGHAL, LUCKNOW, LATE 18TH/EARLY 19TH CENTURY
gouache and gold on paper, one line of Urdu text written in bold *nasta'liq* script in black ink within cloudbands on a gold ground above and below painting, laid down on an album page with blue inner border, coloured and gold inner margin rules, outer borders sprinkled in colours
painting 165 x 115 mm.; album page 310 x 208 mm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

The Urdu romance *Aja'ib al-Qasas* was written by the Mughal Emperor Shah 'Alam II (reg. 1760-88 and [second reign] 1788-1806). The scene may depict the demon king seeking the hand of the fairy princess Asman Pari.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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214
THE MYSTIC POET KABIR WEAVING AND PREACHING TO AN AUDIENCE SEATED ON A TERRACE OUTSIDE A HERMITAGE
OUDH, PROBABLY LUCKNOW OR FAIZABAD, LATE 18TH CENTURY
gouache and gold on paper, laid down on a large album page with naturalistic floral sprays
painting 245 x 155 mm.; album page 440 x 300 mm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Sotheby's New York, 30 November 1968, lot 121.
Samuel H. Golding, Stamford.
Sotheby's New York, *Indian & Southeast Asian Art*, 1st April 2005, lot 127.

Kabir was a 14th Century mystic poet, said to have been born to a Hindu mother but raised in a community of Muslim weavers (alluded to in our painting). His teachings combine Hindu and Muslim concepts. He rejected the fetters of religion, caste or class and espoused the idea of one Creator. Since his poetry was composed in simple vernacular lyrics it was widely popular. Several of his compositions appear in the Guru Granth Sahib, the Sikh holy book.

Here he preaches, while weaving, to a mixed audience comprising a Hindu priest, an ascetic, a woman and a nobleman.

For another depiction of Kabir with attendants, including a musician, Mughal, early 18th Century, see Sotheby's, *Arts of the Islamic World*, 25th October 2017, lot 75.

215
TROOPS ATTACKING A BESIEGED CITY WITH A HERO ASSAULTING A BREACH IN THE WALLS
DELHI, LATE 18TH/EARLY 19TH CENTURY, BORDERS PERHAPS 1820-20
gouache and gold on paper, laid down on a large album page with borders decorated with naturalistic floral sprays, **verso, a calligraphic composition** with six lines of text written in large *nasta'liq* on a green ground, gold floral and gold-sprinkled borders
painting 270 x 155 mm.; album page 460 x 305 mm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

216
THE NAWAB OF OUDH, GHAZI AL-DIN HAIDAR (REG. 1814-27), ENTERTAINING AT A BANQUET WITH THE BRITISH RESIDENT AND OTHER BRITISH GUESTS AND INDIAN ATTENDANTS LUCKNOW, CIRCA 1840
gouache and gold on paper
333 x 250 mm.

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

For a very similar composition, painted in a slightly bolder and heavier style, dated circa 1840, see Francesca Galloway, *Indian Miniatures from the James Ivory Collection*, London 2010, pp. 156-157, no. 70. Almost exactly the same figures appear, with minor variations in the objects on the table and the chandelier above; there is the same classical building on the far bank of the river, and the flywhisks of the attendants are held at the same angles. The English figures appear different, though, younger perhaps. The painting and four other Lucknow paintings of similar style and date were part of a now-dispersed album (Galloway, pp. 160-163, nos. 70-75).

In discussing the James Ivory painting, Losty (in Galloway, above) identifies the Englishman on the monarch's right as probably Mordaunt Ricketts, the Resident at Lucknow between 1822 and 1830, and the woman beside him as Charlotte, nee Ravenscroft, whom he married in 1824. The officer in the red tunic on the other side must be the commander of the Resident's escort, together with *his* wife. However, the man in our painting perhaps resembles more closely a British man, with dark hair and similarly long sideburns, portrayed with Nasir ad-Din Haidar (the next Nawab) in a painting in the British Library (Ad. Or. 2599), whom Archer identifies as possibly Lord Bentinck, Governor-General and Commander-in-Chief 1828-35. (See M. Archer, *Company Drawings in the India Office Library*, London 1972, p. 163, no. 127, pl. 56). Given the fact that both our painting and the James Ivory one were painted some time after the events at which the people involved were present, or are imagined to be present, it is perhaps not surprising that there was room for variation - and in addition, it is possible that one European looked much the same to Indian eyes.

The Indian wearing glasses behind the Resident is presumably a secretary to the Nawab. Losty further observes that the portrayal of the Nawab derives ultimately from the portraits made by Robert Home (1752-1834), who in fact designed the opulent crown seen here and worn by this Nawab and his successors.

The composition derives in part - in the grouping of the figures, and the use of the groaning table in front - from an earlier painting depicting the Nawab entertaining Lord and Lady Moira, and a larger gathering of Indian and European officers, dated circa 1820-22, in the British Library (Add. Or. 1815: illustrated in, for example, in S. Markel (ed.), *India's Fabled City: the Art of Courtly Lucknow*, Los Angeles 2011, p. 184, fig. 30).

Writing of this painting Cary Welch observed: '[...] the artist caught the mood and setting of the party, down to the majestically stern monarch's reaching into the welter of cups and dishes for the initial tidbit, the eating of which, like a pistol shot at a race meet, began the feast. Through a doorway of the Anglo-Indian pleasure dome, we see the Gumti River, a refreshing escape from the oppressiveness of classical columns, swags, and crystal girandoles' (S. C. Welch, *Room for Wonder: Indian Painting during the British Period 1760-1880*, New York 1978, pp. 98-99, no. 41).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

217
A NAUTCH DANCER SEATED WITH A NOBLEMAN ON A TERRACE
DELHI, CIRCA 1825-30
gouache and gold on paper, gold and black borders
271 x 210 mm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

The painting may with some confidence be attributed to a Delhi artist in the circa of Ghulam Murtaza Khan (1760-1840), who produced portraits of the imperial Mughal family and was also employed by the British. For examples of his work see J. P. Losty, M. Roy, *Mughal India; Art, Culture and Empire*, London 2012, pp. 208-210, nos. 149 and 150; W. Dalrymple and Y. Sharma (edd.), *Princes and Painters in Mughal Delhi, 1707-1857*, New York 2012.

For two other paintings in which the same woman appears see: a) Sotheby's, *Arts of the Islamic World*, 19th October 2016, lot 208, subsequently offered in these rooms, Bonhams, *Islamic and Indian Art Online Sale*, 20–28 October 2022, lot 118, seated in front of a window in a European-style chair, with a similar vase and low table with objects on the floor beside her, but facing in the opposite direction to our painting. Both Bonhams and Sotheby's described her as a princess. b) Victoria and Albert Museum (acc. no. 03525(IS)); see M. Archer, *Company Paintings: Indian Paintings of the British Period*, London 1992, pp. 164-165, no. 145. The woman is this time shown standing (on the right of the painting, wearing a very similar head ornament) as part of a troupe of dancing-girls and musicians performing before an audience underneath a canopy on a terrace.

Further comparison, in terms of style and broad composition, can be drawn with two paintings depicting the Mughal Emperor Akbar II, and Maharajah Ranjit Singh, from a Delhi album of the 1830s depicting various rulers (see Christie's, *Arts of India*, 24th September 2003, lots 122 and 124); and a painting depicting two government ministers seated on a terrace with the same low balustrade and trees and bushes in the background, sold in these rooms, Bonhams, *Islamic and Indian Art Online Sale*, 4th-18th June 2019, lot 68, and subsequently with Oliver Forge and Brendan Lynch, *Court Paintings from India and Persia*, 2020, no. 22.

218

PRINCE AURANGZEB STANDING IN A LANDSCAPE, HOLDING A SWORD AND A SARPECH, A CLOSE COPY AFTER BICHITR, ON A PAGE FROM AN ALBUM MADE FOR WILLIAM FRASER MUGHAL, CIRCA 1800

gouache and gold on paper, *nasta'liq* inscription *Awrangzib* on painted surface, inner border with floral motifs in gold on a blue ground, fine floral outer border in colours and gold
painting 154 x 88 mm.; album page 307 x 199 mm.

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

Provenance
William Fraser (1784-1835).
Thence by descent in the Fraser family.

The painting is a close copy of a portrait of Prince Aurangzeb, by Bichitr, Mughal, circa 1640, sold at Sotheby's, *Persian and Indian Manuscripts and Miniatures from the collection formed by the British Rail Pension Fund*, 23rd April 1996, lot 9 (and previously also at Sotheby's *Fine Oriental Manuscripts and Miniatures*, 17th October 1983, lot 65).
Another very similar portrait, circa 1645-50, also laid down on later borders, is in the Tapi Collection (A.99.2081).

For a painting of the Mughal officer Sundar Das Raja Bikramajit, also a circa 1800 copy of an original by Bichitr, with borders like ours, from the collection of William Fraser and James Baillee Fraser, see Simon Ray, *Indian and Islamic Works of Art*, 2013, no. 54.

Other related examples include:

A late 17th Century Mughal portrait laid down on an early 19th Century floral album page, see Sotheby's *Oriental Manuscripts and Miniatures*, 16th October 1996, lot 91.

A Mughal painting depicting Jahangir in the zenana, circa 1620, mounted on a page with floral borders like ours, see Oliver Forge and Brendan Lynch, *Indian and Persian Painting 1590-1840*, New York 2014, no. 6 (where there is also a note on William Fraser's collecting habits in Delhi).

A portrait of Sayyid Abu'l Muzaffar Khan, an early 19th Century copy of a 17th Century original by Lalchand (in the Metropolitan Museum of Art, New York), and with the same fine floral borders, see Sotheby's New York, *Indian, Himalayan and Southeast Asian Art*, 6th October 1990, lot 74.

Two examples of circa 1800 in an earlier Mughal style on the same 'Fraser' floral borders, see E. Binney, *Indian Miniature Painting from the Collection of Edwin Binney III: The Mughal and Deccani Schools*, Portland 1973, p. 112, nos. 89 and 90 (and now in the San Diego Museum of Art).

Another painting from the album, depicting a prince holding a musket, sword and shield, was sold in these rooms, Bonhams, *Islamic and Indian Art*, 14th November 2023, lot 142. For two late Mughal paintings, the first depicting the mystic poet Kabir, and the second a siege, both mounted on a large album page with the same borders, see lots 214 and 215 in the current sale.

Five pages from the same album, all but one with the same distinctive floral borders as the present lot, were sold at Sotheby's, *Arts of the Islamic World*, 3rd October 2012, lots 85-89, amongst a section (lots 81-102) of works formerly in his possession. The borders of lots 82 and 84-87 are particularly close to that of our painting, imitating 'high' Mughal 17th Century album pages. All were formerly possessed by William Fraser (1784-1835), and remained in the Fraser family until the album was dispersed (as lots 183-211) in the 1980 Sotheby's sale.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

219

A MAIDEN STANDING BENEATH A FLOWERING TREE (PERHAPS ILLUSTRATING *SARANG RAGINI*), ON A PAGE FROM AN ALBUM MADE FOR WILLIAM FRASER
MUGHAL, CIRCA 1800

gouache and gold on paper, inner border with floral motifs in gold on a blue ground, fine floral outer border in colours and gold
painting 132 x 174 mm.; album page 305 x 199 mm.

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

Provenance
William Fraser (1784-1835).
Thence by descent in the Fraser family.

For a pair of paintings, one depicting a semi-naked princess at her toilette, with similar floral borders, dated circa 1780, see Sotheby's New York, *Indian and Southeast Asian Works of Art*, 20th March 2013, lot 326.

The iconography of this *raga*, *Sarang ragini* is rare and is apparently closely associated, perhaps exclusively, with Hyderabad. See K. Ebeling, *Ragamala Painting*, Basel 1973, pp. 195 and 256. He refers to two examples in the collection of the Chhatrapati Shivaji Maharaja Vastu Sangrahalaya (formerly The Prince of Wales Museum), Bombay. See also: a painting of the same subject, Hyderabad, late 17th/18th Century, offered in these rooms, Bonhams, *India in Art*, 7th June 2022, lot 19; and another, dated to circa 1700, in the collection of Dr Claus Virch, Sotheby's New York, *Indian, Himalayan and Southeast Asian Works of Art*, 16th March 2016, lot 866.

The particularly Deccani subject seems to derive ultimately from ancient Indian stone sculpture, in which a beautiful young woman embraces a tree, or is enveloped by it (*salabhanjika*). For an earlier Mughal example, see a page from the Dara Shikoh Album (British Library, Add. Or. 3129; T. Falk, M. Archer, *Indian Miniatures in the India Office Library*, London 1981, no. 68, col. pl. 6). Deccani examples in the late 17th and 18th Century become more mannered and openly 'romantic': see M. Zebrowski, *Deccani Painting*, London 1983, figs. 222 and 232. See also a maiden in a painting formerly in the collection of Eva and Konrad Seitz, dated to circa 1720 (Francesca Galloway, *Ivory and Painting: Indian Goods for the Luxury Markets*, London 2011, pp. 66-67, no. 22); and Christie's, *Arts of India*, 26th May 2016, lot 3 (where the maiden smokes a hookah).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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220
PRINCE KAMRUP AT THE HEAD OF A TROOP OF CAVALRY ATTACKING A DEMON
BENGAL, CIRCA 1780
gouache and gold on paper, inscribed verso in Persian and English
175 x 250 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Private Scottish collection until 2014.
Bonhams, *Islamic and Indian Art*, 5th November 2014, lot 379.
With Francesca Galloway, *Into the Indian Mind*, London 2015, no. 22.
Private UK collection.

The Persian inscription verso reads *tasvir-i Kamrup*, 'picture of Kamrup', and the English transliteration *Kamroop*.

The unusual and dramatic subject derives from an Indian romance in which Prince Kamrup seeks out his beloved, Princess Kamalata, over the course of various adventures, battles and shipwrecks. They are finally united. Persian and Urdu versions of such Indian stories became popular, especially in Bengal. An illustrated manuscript of the text *Dastur-i Himmat*, The Model of Resolution, originally composed in 1685, was produced in Bengal circa 1760, containing 209 paintings (now in the Chester Beatty Library, Dublin: see L. Y. Leach, *Mughal and other Indian Paintings in the Chester Beatty Library*, London 1995, pp. 623-654). Some elements of such work, the product of the Bengal courts, appear in our painting, such as the figures and their profiles against a plain ground.

221
AN OFFICER SEATED WITH SWORD AND SHIELD
DELHI, CIRCA 1830
gouache on paper pasted down on card
180 x 186 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Private UK collection until 2005.
Bonhams, *Islamic & Indian Art including Contemporary Indian and Pakistani Paintings*, 12th October 2005, lot 420.
Sotheby's, *Arts of the Islamic World*, 24th April 2013, lot 104.

This portrait of an officer is reminiscent of the paintings commissioned by James Skinner in Delhi, circa 1825-30, notably in its dark, graduated grey-brown background and the general simplicity of the composition.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

222
FIVE LARGE COMPANY SCHOOL ARCHITECTURAL STUDIES OF THE PIETRA DURA WORK IN THE INTERIOR OF THE TAJ MAHAL
AGRA, CIRCA 1815-20
pencil and watercolour on paper, identifying inscriptions in *nasta'liq* script and in English, numbered in Arabic
415 x 625 mm. and slightly smaller(5)

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

The subjects of the paintings are as follows. The captions in *nasta'liq* are in Persian with a few words in Urdu.

A. The decoration on the base of Shah Jahan's cenotaph, numbered 16 (490 x 425 mm.)
in gol-e chabutra-ye divar-e shah jahan turbat-e bala, 'This flower is (on) the platform of the wall of Shah Jahan's upper tomb'.
English: *Upon the side of the basement of the king's cenotaph above*.

B. On the railing surrounding the cenotaphs, numbered 3 (415 x 625 mm.)
in gol bar pahlu-ye mahjar be-rukh-e birun, 'This flower is on the outer face of railing'.
English: *Upon the inside of one of the panels which separate the divisions of the marble railing that surrounds the cenotaph, above*; *Another flower on the outside of the railing.*

C. On the inside of the marble screen, numbered 15 (450 x 375 mm.)
in gol-e andarun-e mahjar, 'This is the flower of the inner railing'
English: *Upon the inside of the Marble Skreen* [sic].

D. On Mumtaz Mahal's cenotaph (277 x 500 mm.)
in belha bar mazar-e bala-ye beygum sahib, 'These vines are on the top of the tomb of Beygum Sahib'.
English: *Borders of Flowers upon the Queen's Cenotaph above*.

E. On the top of the railing surrounding the cenotaphs, numbered 19 (360 x 630 mm.)
in gol va jali be-rukh-e birun-e mahjar , 'This flower and lattice are on the outer face of railing'.
English: *Upon the outside of the top of the railing*.

'In the 19th Century the quality of the inlay work on both sets of cenotaphs and the screen in the Taj Mahal was thought to surpass all the other decoration of the building. Paintings of the cenotaphs and the screen were commissioned from Indian artists who worked for the British. While the artists adapted their style to conform with European taste, they retained the clarity and refined draughtsmanship of Indian painting and interpreted the subjects before them with great accuracy' (quoted from S. Vernoit, *Occidentalism: Islamic Art in the 19th Century*, Khalili Collection, London 1997, p. 204, no. 156 (a painting of the pietra dura work on the top of the cenotaph of Mumtaz Mahal).

223
THE TAJ MAHAL VIEWED FROM THE SOUTH-WEST
COMPANY SCHOOL, AGRA, CIRCA 1810-20
watercolour on paper, black margin rules
520 x 750 mm.

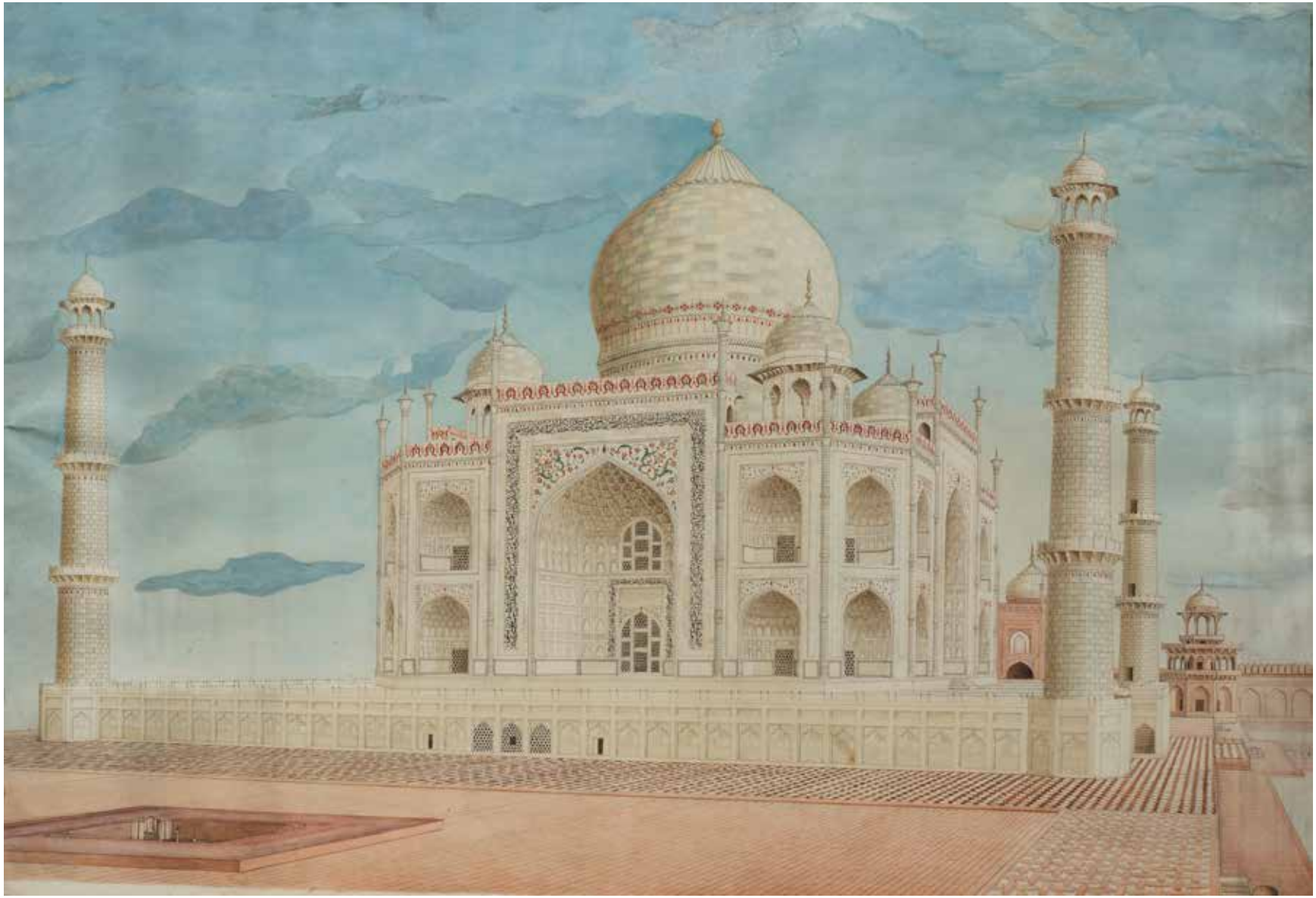
£25,000 - 35,000
€29,000 - 41,000
US$33,000 - 47,000

Provenance
With Hobhouse Ltd., St. James's, London, 1980s.
Private collection, London.

This picture presents the Taj Mahal from the south-west corner terrace, providing a view across the front of the mausoleum towards the south-east corner tower, in double-point perspective. For another work with this viewpoint see Oliver Forge and Brendan Lynch, *India and Iran: Works on Paper*, New York 2022, no. 19.

This view may be the only draughtsman's view of the Taj Mahal for which there is a possible European prototype, by the artist and indigo planter Thomas Longcroft, whose only surviving coloured drawing describes the mausoleum from the same south-west approach (now in the Victoria and Albert Museum, see E. Koch, *The Complete Taj Mahal*, London 2006, fig. 357). Longcroft arrived in India with his friend Johan Zoffany in 1783 and drew some of the Mughal monuments of Delhi and Agra in the 1780s and 1790s in meticulous detail, normally finished in wash. For a similar Agra draughtsman's view, see M. Archer, *Company Drawings in the India Office Library*, London 1972, pl. 62 (now British Library inv.no.Add.Or.922).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

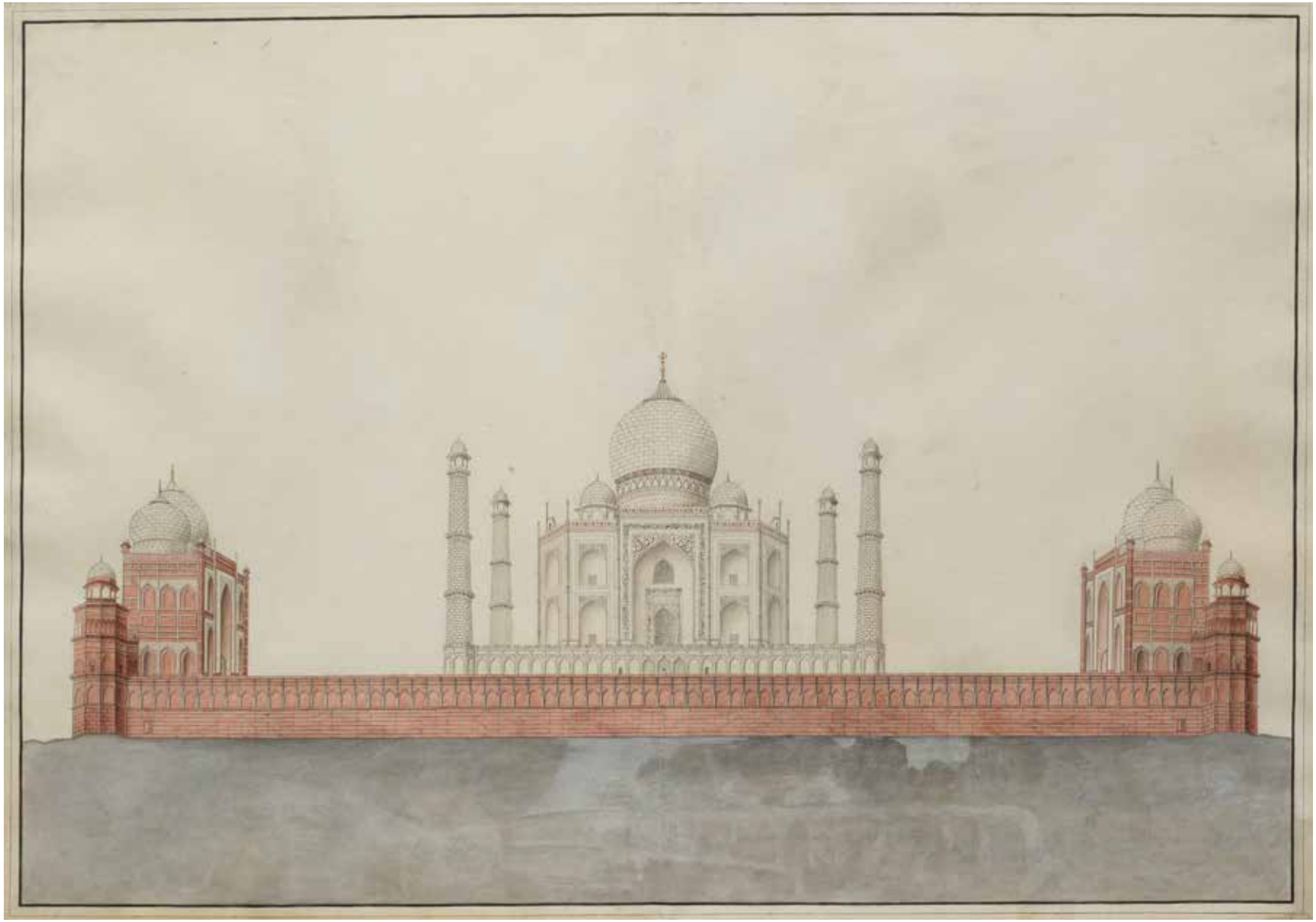


224
THE TAJ MAHAL SEEN AT A DISTANCE, FROM THE RIVER JUMNA
COMPANY SCHOOL, AGRA, CIRCA 1810-20
watercolour on paper, black margin rules
500 x 730 mm.

£20,000 - 30,000
€23,000 - 35,000
US$27,000 - 40,000

Provenance
With Hobhouse Ltd., St. James's, London, 1980s.
Private collection, London.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

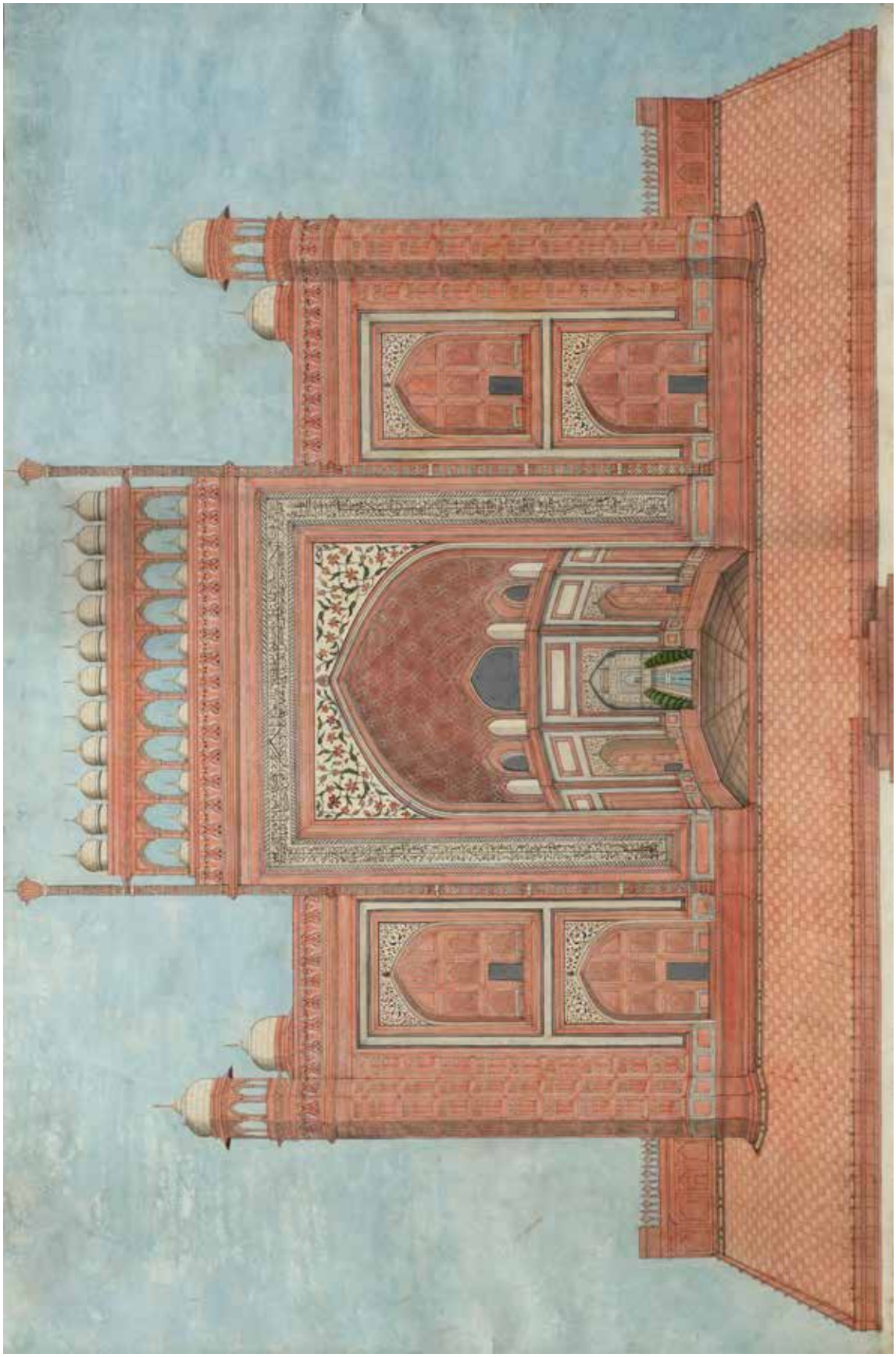


225
THE GATEWAY OF THE GARDEN COURT OF THE TAJ MAHAL
COMPANY SCHOOL, AGRA, CIRCA 1810-20
watercolour on paper, black margin rules
550 x 830 mm.

£20,000 - 30,000
€17,000 - 23,000
US$20,000 - 27,000

Provenance
With Hobhouse Ltd., St. James's, London, 1980s.
Private collection, London.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



226
THE TOMB OF THE EMPEROR AKBAR AT SIKANDRA
COMPANY SCHOOL, AGRA, CIRCA 1810-20
watercolour on paper
540 x 850 mm.

£20,000 - 30,000
€17,000 - 23,000
US$20,000 - 27,000

Provenance
With Hobhouse Ltd., St. James's, London, 1980s.
Private collection, London.

A short distance from Agra, lies the tomb of the Mughal Emperor Akbar the Great (reg. 1556-1605), in Sikandra. Akbar began building his mausoleum in the spartan style of Timurid architecture. The mausoleum was completed in 1613 by his son Jahangir, who added more decorative elements to the design of Akbar's tomb.

The British artist Thomas Daniell commented in a diary entry (13th-16th November 1789): 'The effect of this gate, at a distance, is grand [...] and its ornaments, though numerous, [...] form the happiest union of beauty and grandeur'.

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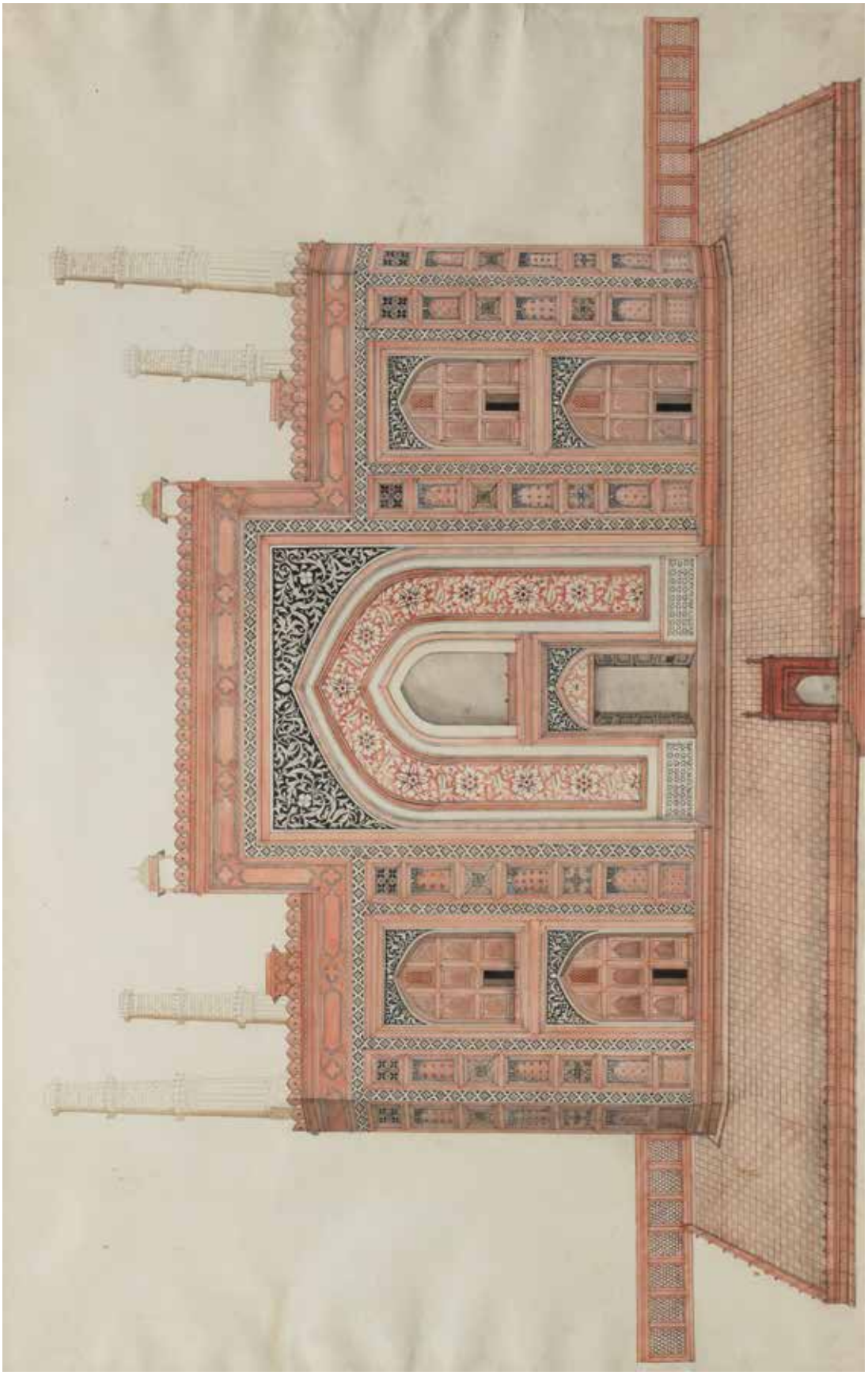

227 •

AN ILLUSTRATED AND ILLUMINATED MANUSCRIPT OF THE *RAZMNAMA* OR *RAZM-NAMEH*, THE BOOK OF WARS, THE PERSIAN PROSE TRANSLATION OF THE HINDU EPIC, THE *MAHABHARATA*, WITH EIGHTEEN PAINTINGS
KASHMIR, FIRST HALF OF THE 19TH CENTURY

Persian manuscript on paper, 622 leaves, *incomplete, misbound*, 21 lines to the page written in *nasta'liq* in a provincial hand, with a second scribe working on some leaves, significant words underlined in red, inner margins ruled in gold, black, orange and green, occasional marginal comments in *nagari* script, 17 illuminated headpieces in colours and gold, 18 paintings in gouache and gold, front flyleaf with ownership inscription and seal impression, stamped red cloth binding *335 x 190 mm.*

£3,000 - 4,000
€3,500 - 4,700
US$4,000 - 5,300

Provenance
According to a note in the manuscript, apparently once owned by a Sikh, Arjun Singh, son of Mangal Singh (unidentified), purchased 'from foreign merchants' at Kapurthala, Punjab, in the month of Jeth [*samvat*?] 1903/mid-June-mid-July 1845; his seal impression dated AH 1253/AD 1837-38.
Private collection, Switzerland.

The *Razmnama* or *Razm-nameh* is the abridged version of the Hindu epic, the *Mahabharata*, which tells the story of the rivalry between cousins, the Pandavas and the Kauravas, over the kingdom of Hastinapura. A central figure is the god Krishna, who assists the Pandava brothers. In 1582-83 the Mughal Emperor Akbar famously first commissioned a Persian translation of the epic poem, which was completed in 1586. It became known by its Persian title *Razmnama* (Book of Wars). For discussion of this, see J. Seyller, *Workshop and Patron in Mughal India*, Zurich 1999, pp. 252-257.

For the full note on this lot, see the online catalogue.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

228
THREE PAINTED WOOD BOOKCOVERS, ONE DEPICTING FLUTING KRISHNA, SIVA WITH PARVATI AND THE HOLY FAMILY, AND GANESH
NORTH INDIA, LATE 18TH/EARLY 19TH CENTURY
gouache and gold on wood, painted on both sides, the first with Krishna, Siva and Ganesh, verso scenes from the life of Krishna, the second and third two with stylised floral and foliate designs within painted oval and rectangular alcoves recto and verso
the first 17.5 x 33.5 cm.; the others 14 x 28 cm.(3)

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

228

229
A MANUSCRIPT IN SCROLL FORM, WITH THIRTEEN PAINTINGS DEPICTING FIGURES FROM HINDU MYTHOLOGY
NORTH INDIA OR RAJASTHAN, 19TH CENTURY
nagari manuscript on thin paper, in scroll form, four illustrations in gouache and gold at the beginning depicting Ganesh, Brahma, Siva and Parvati, and a devotee before Siva seated on a tigerskin, *matsya avatar*, the Churning of the Ocean, *varaha avatar*, Krishna decapitating a king [?], *Parashurama avatar*, Vasudeva carrying Krishna across the Yamuna, Vamana (dwarf) avatar, *Narasimha avatar*, Siva seated on a lotus with devotees in attendance, text written in black ink between margins ruled in gold, blue and red
4 m 96 cm. x 3.5 cm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

J. P. Losty, in *The Art of the Book in India*, Bradford 1982, p. 145, no. 130, comments that the tradition of copying Hindu works in minute scripts on long paper scrolls probably originated in Kashmir in the early 18th century, partly in imitation of miniature Qur'an manuscripts that circulated in north India, written in *ghubari* (from *ghubar*, 'dust').

Compare further examples sold at Christie's, *Arts of India*, 12th June 2018, lot 81 (attributed to Rajasthan/North India, with Alwar and Jaipur as possible origins, where the paintings are in a similar style); and Bonhams, New York, *Indian, Himalayan and Southeast Asian Art*, 17th September 2014, lot 149 (attributed to Kashmir). See also a scroll of the *Bhagavata Purana*, Kashmir, 18th Century, illustrated in S. P. Gupta, *Masterpieces from the National Museum Collection*, Delhi 1985, p. 91, no. 123.

229 (Detail)

230

230
A PRINCE ENTERTAINED BY MUSICIANS AND A DANCING GIRL WHO BALANCES LOTAS ON HER HEAD AND HANDS NURPUR, CIRCA 1760
gouache and gold on paper, red border
165 x 225 mm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Stuker Auction House, Bern, Switzerland, 1975.

For a Nurpur painting of a similar scene, with the same ingenious feat of balancing, in the National Museum, New Delhi, see W. G. Archer, *Indian Paintings from the Punjab Hills*, London 1973, vol. 1, p. 400, no. 34. The high curving skyline is also a frequent feature of Nurpur painting.

231

231
RAJAH AJMET DEV (REG. CIRCA 1750-65)
MANKOT, SECOND HALF OF THE 18TH CENTURY
gouache and gold on paper, black inner border, pink outer border, one line of *takri* script verso
218 x 160 mm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
The Estate of Phillip Allen (1938-2022).

Phillip Allen was a collector, a scholar, and a member of the Oriental Ceramics Society. He was a frequent contributor to the *Transactions of the Oriental Ceramics Society* and participated in the cataloguing of the Sir Victor Sassoon collection of Chinese ivories. He was also instrumental in organising their bequest to the British Museum.

For other portrayals of Ajmet Dev, see:
Important Oriental Miniatures, Manuscripts and Qajar Lacquer, 8th-9th October 1979, lot 154, dated 1720-30 (illus.).
Sotheby's, *Oriental Manuscripts and Miniatures*, 15th October 1997, lot 75.
Sotheby's New York, *Indian and Southeast Asian Works of Art*, 20th March 2013, lot 322.
Francesca Galloway, *Indian Miniatures*, London 2005, pp. 72-73, no. 30.

See also W. G. Archer, *Indian Painting from the Punjab Hills*, London 1973, pp. 378-379, nos. 33 and 34.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

232
SIVA WITH PARVATI AND THE HOLY FAMILY ON MOUNT KAILASA
KANGRA, CIRCA 1810-20
gouache and gold on paper, blue and gold floral inner border, pink outer border; *verso* a drawing of women filling water pots outside a palace complex
250 x 295 mm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Formerly in a private collection, Switzerland.

232

233
KRISHNA SPYING ON RADHA, WHO STANDS WITH FEMALE ATTENDANTS IN A PALACE COURTYARD
KANGRA, CIRCA 1810-20
gouache and gold on paper, blue and gold floral inner border, flecked pink outer border, verso an extensive inscription consisting of seven lines written in *nagari* script, one line in *nasta'liq*, and four lines transliterated in a European hand
295 x 230 mm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Formerly in a private collection, Switzerland.

233

234

235

234
RAJA SANSAR CHAND OF KANGRA (REG. 1775-1823) SEATED ON A PALACE TERRACE
KANGRA, EARLY 19TH CENTURY
gouache and gold on paper, blue floral border, light pink stippled outer border, *nagari* identifying inscription verso
299 x 240 mm.

£5,000 - 7,000
€5,800 - 8,200
US$6,700 - 9,400

Provenance
Formerly in the collection of Anthony Powell (1935-2021), costume designer.

The inscription on the reverse, identifying the sitter as Sansar Chand, has been verified by the late B. N. Goswamy (private communication with seller).

Raja Sansar Chand appears frequently in Kangra painting, reflecting his position in that kingdom as a patron of art. The war with the Sikhs in 1803, and the Gurkha invasion of 1806 began the eclipse of his political power.

The film and theatre costume designer Anthony Powell won three Academy Awards for his work, for *Travels with My Aunt* (1972), *Death on the Nile* (1978) and *Tess* (1979), and also worked on, inter alia, two of the Indiana Jones films, as well as *Hook* and *101 Dalmatians*.

235
RAMA, SITA AND LAKHSHMANA, WITH HANUMAN KNEELING BEFORE THEM, IN A PALACE THRONE-ROOM
SOUTH INDIA, TANJORE, EARLY 20TH CENTURY
gouache and gold foil on paper laid down on board, framed
painting 60 x 50 cm.; with frame 70 x 59 cm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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237

236
AN ALBUM OF 122 PAINTINGS ON MICA, DEPICTING TRADESPEOPLE, RELIGIOUS DEVOTEES AND OTHER FIGURES, WITH SIX FURTHER FRAMED PAINTINGS ON MICA
SOUTH INDIA, MID-19TH CENTURY
gouache on mica, mounted two per folio, European binding of gilt leather; six framed paintings with contemporary handwritten labels pasted to backboards
album paintings 110 x 75 mm.; album 260 x 205 mm.; framed paintings 125 x 85 mm. (with frame)(7)

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
Private UK collection until 2004.
The album, with a map and prints dealer, Hay-on-Wye, UK, 2004.
Private UK collection until 2024.
Framed paintings, acquired in the UK art market, 2024.

For the full note on this lot, see the online catalogue

237
TEN PAINTINGS DEPICTING TRADESPEOPLE, MUSICIANS, SOLDIERS AND OTHERS, LAID DOWN ON LARGE ALBUM OR SCRAPBOOK PAGES
CENTRAL AND WESTERN INDIA, CIRCA 1800-30
pen and ink and watercolour on watermarked paper, English identifying inscriptions in pencil and ink, laid down on eight large album pages, each side of each album page with between four and six English prints of the first half of the 19th Century alongside the paintings, the album pages loose
the smallest paintings 205 x 160 mm.; the largest 255 x 225 mm.; album pages 47 x 33 cm.(8)

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

For the full note on this lot, see the online catalogue

To represent India by mere word-painting is an almost impossible task. The most graphic writing falls far short of the mark of faithful description. Only a vague, unsatisfactory idea of the objects, represented by the printed page, is left on the reader's mind. The vastness and variety of these objects, seen in the finest works alike of Nature and of Art, are beyond the scope of the imagination to conceive. It is only by the aid of those great exponents, form and colour, appealing to the fleshly eye, that truthful impressions can be derived of a country, which differs so essentially from all that is made known to us by the teachings of European experience.

(From the Advertisement, part 1).

238
***INDIA ANCIENT AND MODERN: A SERIES OF ILLUSTRATIONS OF THE COUNTRIES AND PEOPLE OF INDIA AND ADJACENT TERRITORIES*, BY WILLIAM SIMPSON & SIR JOHN WILLIAM KAYE, FIRST EDITION IN ORIGINAL WRAPPERS, WITH 50 CHROMOLITHOGRAPHIC PLATES**
DAY & SON, LONDON, 1867
First edition in 10 parts in original wrappers, 100pp, elephant folio, with 50 chromolithographic plates after Simpson mounted on thin card with paper guards, plus illustrated dedication to Queen Victoria heightened with gold (in part 1), ad slip affixed to title page, notice to subscribers' insert (in part 8)
elephant folio (64 x 40 cm.)(10)

£40,000 - 60,000
€47,000 - 70,000
US$53,000 - 80,000

Provenance
Formerly in the collection of a landed Irish estate, probably purchased at the time of publication, and thence by descent until acquired in the UK art market in 2025.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

An exceptional copy of this rare Indian chromolithographic plate book, here remarkably still in its original fascicles, complete with wrappers. This work rarely comes to the market complete, with only five copies at auction in the last 50 years. None of these have been in original parts.

William Simpson (1823–1899) made his name as an artist correspondent during the Crimean War, sketching from life as the conflict raged from the Baltic Sea to Balaclava, and sending his drawings back to Colnaghi & Son in London, where they were printed and published as *The Seat of War in the East* (1855–56). After the success of this publication and the subsequent exhibition of the original watercolours, Simpson was commissioned to undertake an even more ambitious project depicting life and landscape in India.

In the wake of the Indian Mutiny, Day & Son commissioned Simpson to make studies in India for a large-scale illustrated book. He arrived in October 1859 and joined the party of the governor-general, Lord Canning, on a tour of the area where the mutiny had taken place; he also sketched with Lady Canning. Over three years he visited much of the subcontinent, including Punjab, Tibet, Bengal, Lucknow and Kanpur (Cawnpore), central India, the Himalayas, Kashmir, Madras and Sri Lanka (Ceylon). On his return to England in 1862, he worked for four years on Day's project, completing 250 drawings. However, when the firm went into liquidation, his Indian watercolours were taken over and sold off as bankrupt stock. Simpson received no recompense for seven years of hard work.

Only fifty of his watercolours ultimately reached print and were published in the present work with accompanying text provided by the military historian and civil servant, John Kaye (1814–1876), who had earlier served in the army in India. The subjects include topographical views, trade scenes, architecture, and depictions of specific events. Places shown include Delhi, Bombay, Lucknow, Udaipur, Amritsar and many others.

Simpson would go on to have a long and successful career working for the *Illustrated London News*, covering a vast array of conflicts and events the world over.

The illustrations are as follows:

Part 1
Four-page 'Advertisement' (preface)
1. The Lanka Caves at Ellora
2. Cashmere Shawl Manufactory
3. The Chitpore Road
4. A Street in Bombay
5. Boats on the Ganges

Part 2
6. Oodeypore: The Jugmundur Palace
7. The Parung Pass
8. Cashmere Shawl Manufacture: Woven Shawls
9. Peshawur
10. Ambair

Part 3
11. Bombay Girls' Schools
12. Women Grinding Corn
13. The Cow's Mouth – Source of the Ganges
14. Bridge over the Sutlej at Wangtoo
15. Indore

Part 4
16. Hindoo Fakir
17. The First Investiture of the Star of India
18. Delhi Jeweller
19. Lucknow
20. The River Ganges

Part 5
21. The Thug School of Industry, Jubbulpore
22. The River Chenab
23. The Ravee River
24. The Village Well
25. Sikh Priest Reading the Grunth, Umritsur

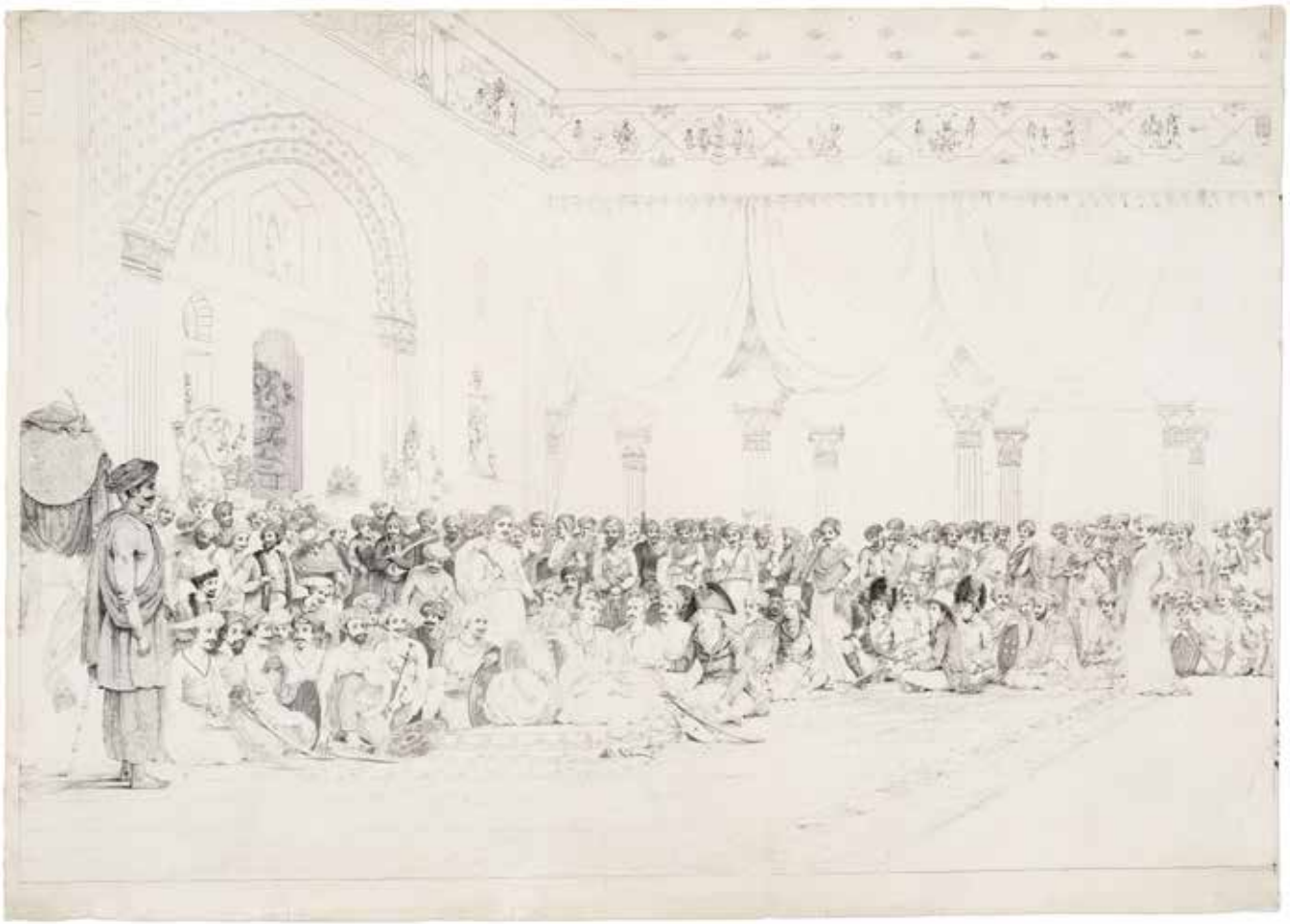
Part 6
26. The Praying Cylinders of Thibet
27. Jain Priests
28. The Temple of Juggernauth, Oodeypore
29. Buddhist Caves – Adjunta
30. Return Visit of the Viceroy to the Maharaja of Cashmere

Part 7
31. Pheel Khana, or Elephants Quarters, Holcar's Camp
32. Salt Lake Thibet
33. Akalis at the Holy Tank, Umritsur
34. Peepul Tree in the Palace of Delhi
35. A Buddhist Monk

Part 8
36. Cave of Elephanta
37. Indian Woman Floating Lamps on the Ganges
38. Indigo Factory, Bengal
39. Native Shop in a Calcutta Bazaar
40. Oodeypore

Part 9
41. The Khybur Pass
42. The Governor-General's State Howdah
43. The Ganges Below Gangootree
44. Pilgrims to Gangootree
45. Marble Rocks on the Nerbudda

Part 10
46. Simlah
47. The Falls of Gairsoppa
48. Lord Wellesley's Monument at Bombay
49. Madras
50. The Dewali, or Feast of the Lamps



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PRELIMINARY ETCHING OF THOMAS DANIELL'S *DURBAR AT POONAH, 6 AUGUST 1790*
CHARLES TURNER, LONDON, CIRCA 1805
scratched below the image T: Daniel: Esq::r RA pinx:t / London Publ,,d by R. Cribb. 288 Holborn, 1805. / C: Turner aqua Fortis
Approximately 63.5 cm x 89 cm

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Formerly in the collection of Christopher Lennox-Boyd (1941–2012), collector of print and ephemera, owner of Sanders antiquarian print shop, Oxford.

A collection of Lennox-Boyd's ephemera is now at the Bodleian Library, Oxford.

This very rare preliminary engraving was, according to the print historian Alfred Whitman, one of just seven impressions made for Charles Turner's mezzotint titled *A representation of the delivery of the Ratified Treaty of 1790 by Sir Chas. Warre Malet Bt. to his Highness Souae Madarow Narrain Peshwa in full Durbar or Court as held upon that occasion at Poonah in the East Indies on the 6th Augst. 1790.* This etching was produced in 1805, the same year that Daniell's completed painting was exhibited for the first time at the Royal Academy. It was published two years later as a mezzotint by R. Cribb. (See A. Whitman, *Nineteenth Century Mezzotinters*, London 1907, p. 237, no. 709). The only other copy of the etching to be traced is in the British Museum (2010,7081.6087).

The painting upon which this etching is based was commissioned by Charles Warre Malet (1753–1815) of the Bombay Civil Service. His last post was as the Resident to the court of the Maratha Peshwa at Poona, 1785–97. The Marathas under the Peshwas, hereditary chief ministers of the Maratha rajas, were the principal power in western India and through their wide-ranging generals and armies they controlled almost all of northern and central India as well.

To counter the growing alarm at what the Company saw as the increasing belligerence of Mysore under Tipu Sultan and his pro-French policy, Malet was able to negotiate a treaty of alliance between the Company, the young Peshwa Madhavrao II (or rather his chief minister Nana Fadnavis) and the Nizam of Hyderabad, which since these two states were often antagonistic to each other was something of a diplomatic triumph. Following Tipu Sultan's attack on Travancore, a Company ally, in 1789, the Governor-General Lord Cornwallis invoked his alliance with the peshwa and the nizam to attack Mysore and for a while to neutralise it. In 1791, Malet received a baronetcy for his part in negotiating the treaty, soon after his appointment as acting Governor of Bombay.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Around this time, Malet employed artists such as James Wales (1747–1795) and his assistant, Robert Mabon (d. 1798). The first commissions Wales received were for a series of portraits, including one of Malet himself, Dr. James Findlay, the Residency Surgeon, and Amber Kooer, Malet's bibi. He was also introduced to the Maratha Court, at that time ruled by the weak, young Peshwa, with Nana Fadnavis as the power behind the throne. Malet commissioned more portraits from Wales of members of the court. While working at the court, it was suggested to Wales that he should paint a picture to commemorate the important treaty negotiated by Malet with the Peshwa in 1790, and taken by the idea, Wales began to make studies for it. The principal sitters he had already painted portraits of, and his assistant, Robert Mabon, he employed on other sketches for the background and costume details. Over the next few years, Wales made repeated visits to Poona and the court, where he established a drawing school, and, with the influential help of Malet, encouraged a lively interest by members of the court in Western art. (For a portrait by James Wales of Nur al-Din Hussein Khan, the *vakil* to the Residency in Poona, dated 1792, sold in these rooms, see Bonhams, *Islamic and Indian Art*, 22nd October 2019, lot 158. He appears in the etching as no. 6).

However, Wales died there in 1795 and when Malet returned to England in 1798, he was accompanied by Wales's daughter, Susanna. She brought back many of her father's paintings, drawings and notes, and, after marrying her in 1799, Sir Charles Warre Malet turned to Thomas Daniell (1749–1840) to produce the large painting originally planned by Wales. The picture was eventually exhibited at the Royal Academy in 1805 and is today in the collection of Tate Britain (T12511). In the same year Malet had Charles Turner (1774–1857) create our etching. In 1807, Turner's etching became the basis of the published mezzotint by R. Cribb.

Based on a key, the principal sitters in the painting are, from the left, the seated figure of the sixteen-year-old Peshwa, Madhavrao II (no. 1 in the key) with his outstretched hand receiving the treaty scroll from Malet (no. 2), who is depicted in sombre formal dress, wearing a splendid Chellink set with diamonds on his hat – this rarely bestowed honour demonstrates the high regard for him at the Court of Poona. Between these two principal figures are Nana Fadnavis, the chief minister (no. 3), and Bahirao Pant Mehendale, the Peshwa's agent for British affairs (no. 4). To the right of Malet, is Nur-ul-din Husain Khan, Malet's assistant (no. 6), Joshua Uhthoff, First Secretary of the British Embassy (no. 5); Captain Heirn, Commanding Officer of Malet's bodyguard (no. 7), Dr James Findlay, the British Embassy surgeon (no. 9), Lieutenant Ward of the bodyguard (no. 8) and a distinguished Muslim of the Court (10).
The central figures are surrounded by members of the Peshwa's court, seated and standing in tiered formation as they observe the scene. Many of the figures are portraits of actual members of the court. Set in the Durbar Hall of the Peshwa's Shanwarwada palace in Poona, Daniell has also included ornamental and architectural details such as sculptures of the Hindu deities Ganesh (to the left of the archway in the background) and Vishnu (to the right), and a painted frieze depicting the avatars of Vishnu.

James Wales, after making his drawings, commented in his diary (10th September 1792): 'As the people of distinction in India are fond of fine, or rather rich dresses with watches, snuff boxes, rings etc. etc. introduced, it is no easy matter for an artist to please them without sacrificing the best principles of his art' (quoted in C. A. Bayly (ed.), *The Raj: India and the British 1600-1947*, London 1991, p. 163, as part of the discussion of Daniell's painting, which was no. 173 in the catalogue).

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HUGO VILFRED PEDERSEN (DANISH, 1870-1959)
PORTRAIT OF A RAJAH
oil on canvas, signed *Hugo v. p.* lower right
52.5 x 36 cm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Formerly in a a private collection, East Sussex, until 2024.

Sikh Art

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241
GURU NANAK WITH BALA AND MARDANA SEATED BENEATH A CANOPY ON A TERRACE
GULER, PUNJAB HILLS, MID-19TH CENTURY
gouache and gold on paper, olive green border
242 x 185 mm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

For a very similar composition, see a painting in the Kapany Collection at the Asian Art Museum of San Francisco (1998.93); see P. M. Taylor, S. Dhami, *Sikh Art from the Kapany Collection*, Palo Alto 2017, p. 83, fig. 5.4 (there dated to the 18th Century).

242
GURU NANAK, HOLDING A PRAYER BOOK AND A DERVISH CRUTCH, SEATED WITH BALA AND MARDANA BENEATH A CANOPY ON A TERRACE
GULER, MID-19TH CENTURY
gouache and gold on paper, in a painted oval against an orange ground, yellow and blue outer borders, inscribed in Persian on the reverse *guru nanak ji*
245 x 192 mm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

243
FOUR ILLUSTRATIONS FROM A *JANAMSAKHI* MANUSCRIPT, A LIFE OF GURU NANAK
PROVINCIAL MUGHAL, PROBABLY MURSHIDABAD, LATE 18TH CENTURY
gouache on paper, green and red borders
175 x 117 mm.(4)

£8,000 - 10,000
€9,300 - 12,000
US$11,000 - 13,000

Provenance
Private UK collection: acquired at Hamilton's, Calcutta, in 1973, by a relative of the current owners.

The *Janamsakhis* (literally, 'life stories') were first compiled in the 17th Century, in various different versions. They consist of collections of anecdotes or tales (*sakhi*), not always in any particular order, and also include quotations from the Adi Granth as well as other apocryphal sayings of the Guru.

They naturally lent themselves to illustration (though images were also produced as paintings in themselves, divorced from any text). For example, an almost complete *Janamsakhi* manuscript produced in Kabul, Afghanistan, dated 1797, with 538 leaves and 71 stories, had 106 illustrations, of various sizes, and was described as the most richly-decorated example known. Fifteen of these stories dealt with Guru Nanak's life before he received divine inspiration; the remainder dealt with his missionary journeys, in which he travelled throughout India and elsewhere for twenty-four years, spreading his message. See Sam Fogg, *Indian Paintings and Manuscripts*, London 1999, p. 128, no. 83.

It has not been possible to identify the exact stories portrayed in our four paintings, though it appears that Guru Nanak is depicted at both a relatively young age, with the full black beard and red hat with upturned brim in which he is seen in other paintings, as in the examples at auction given below; but also as a mendicant or fakir-like figure.

See P. M. Taylor, S. Dhami (edd.), *Sikh Art from the Kapany Collection*, Palo Alto 2017, pp. 99-115, for a discussion of the *Janamsakhi* and the portrayal of Guru Nanak's life. For a variety of paintings portraying Guru Nanak and images from *Janamsakhi* manuscripts, see P. M. Taylor (ed.), *Splendors of Punjab Heritage: Art from the Khanuja Family Collection*, 2022, pp. 32-43, esp. p. 43. For a discussion of *Janamsakhi* texts in general, see C. Shackle, *Catalogue of the Panjabi and Sindhi Manuscripts in the India Office Library*, London 1977, pp. 19-23.

See the sale in these rooms, *Islamic and Indian Art*, 2nd October 2012, lot 206, for a group of four similar *Janamsakhi* illustrations (also acquired from Hamilton's, in 1967). For other paintings from a *Janamsakhi* series in a similar style, see Christie's, *Islamic and Indian Manuscripts and Works on Paper*, 23rd April 2012, lot 319 and 320.

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244
A GROUP OF NINE SMALL PAINTINGS OF THE SIKH GURUS, TWO WITH ATTENDANTS INCLUDING AN AKALI-NIHANG
PUNJAB, LATE 19TH CENTURY
gouache on card, each with *gurmukhi* caption in upper border
two rectangular, each 165 x 87 mm.; the remainder square, each approximately 80 x 70 mm.(9)

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

The second Guru, Guru Angad, is missing. Each of the portraits is captioned in *gurmukhi* as follows:

1 srigu[*runanakdevji*], '1, respected and exalted Guru Nanak Dev'.
thisripats[*h*]*ahisriguruamardasji*, 'third reign, respected and exalted Guru Amar Das'.
chauthipats[*h*]*ahisrigururamda*[*sji*], 'fourth reign, respected and exalted Guru Ram Das'.
panjvipats[*h*]*ah*[*i*]*sriguruarjandevji*, 'fifth reign, respected and exalted Guru Arjan Dev'.
chhevipats[*h*]*ahisriguru*[*ha*]*r*[*g*]*obindji*, 'sixth reign, respected and exalted Guru Har Gobind'.
satvipats[*h*]*ahisriguruharraiji*, 'seventh reign, respected and exalted Guru Har Rai'.
atvipats[*h*]*ahisriguruharkrishanji*, 'eighth reign, respected and exalted Guru Har Krishan'.
[*nauvipats*[*h*]*ahisrigururuteghbahadurji*], 'ninth reign, respected and exalted Guru Tegh Bahadur'.
dasvipats[*h*]*ahsrigurugobindsinghji*, 'tenth reign, respected and exalted Guru Gobind Singh'.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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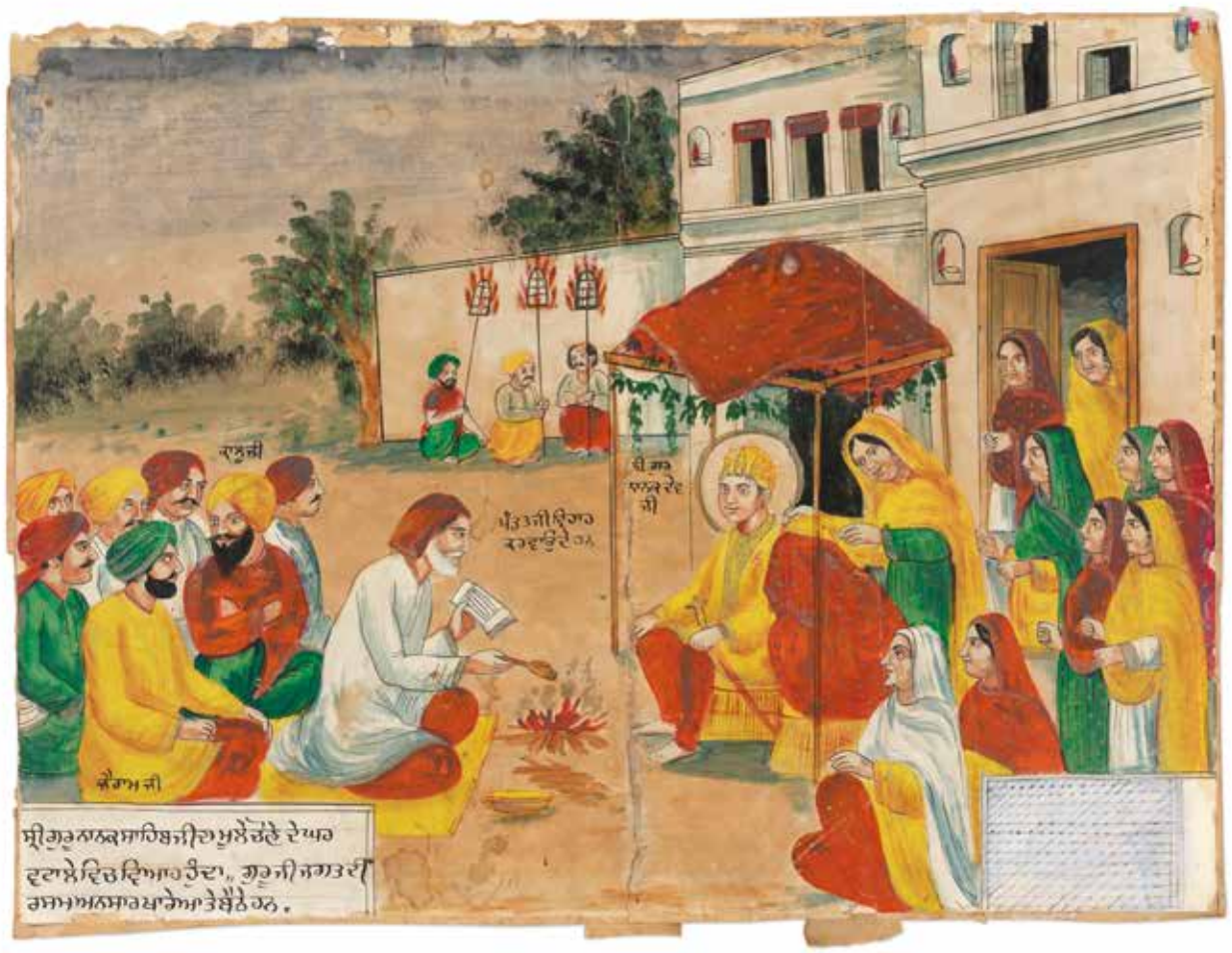
AN ILLUSTRATION FROM A *JANAMSAKHI* SERIES, DEPICTING GURU NANAK SEATED IN A LANDSCAPE WITH BHAI MARDANA AND THREE DEVOTEES
PUNJAB, MID-19TH CENTURY
gouache and gold on paper, orange border
193 x 156 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

246
THREE ILLUSTRATIONS FROM A *JANAMSAKHI* SERIES, DEPICTING EPISODES IN THE LIFE OF GURU NANAK
PUNJAB, EARLY 19TH CENTURY
gouache and gold on paper, black and red borders, each with a line of *gurmukhi* text in the upper border and numbered in the lower border
335 x 220 mm.(3)

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

The three scenes depict:
A. Guru Nanak in conversation with a group of adept yogis, Mardana looking on, perhaps accompanying the Guru's voice, inscribed above in Gurmukhi: *siddha nu bhandara dia babe nanak ne*, 'The adept yogis experience the spiritual wealth of Guru Nanak'; numbered 118[?] below in *Gurmukhi*
B. Guru Nanak, in a test of loyalty to determine his successor, brandishes a sword at a group of followers, inscribed above in *Gurmukhi*: *angad mardana jit randhava buddha kalal babe nanak pas ae*, 'Angad, Mardana, Jita Randhawa and Buddha the distiller came near Baba Nanak'; numbered 136 [?] below in *Gurmukhi*.
C. Guru Nanak talks with Bhola the robber in the company of Bhai Mardana, and convinces the thief to abandon his life of crime, inscribed above in *Gurmukhi*: *bhola chor babe nal gost kiti*, 'Bhola the robber had a discussion with Baba Nanak'; numbered 98 below in *Gurmukhi*.



247
THE WEDDING OF GURU NANAK, WITH FAMILY MEMBERS AND VILLAGERS PUNJAB, AMRITSAR, ATTRIBUTED TO GIAN SINGH 'NAQQASH' (1883-1953)
EARLY 20TH CENTURY
gouache on paper, *gurmukhi* identifying inscriptions and longer descriptive passage in panel at lower left
435 x 577 mm.

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

A long inscription in *Gurmukhi* at lower left describes the scene: *sri guru nanak sahibjida moolechone de ghar / vatale vich viah hunda. Guruji jagat di / rasam ansar kharea te baite hun.*, 'The wedding of the exalted and respected master Guru Nanak takes place in the house of Mul [Chand] Chona in [the town of] Batala. In accordance with the worldly rites [associated with weddings], the respected Guru sits on the stool'.

The following figures are identified with *Gurmukhi* inscriptions: *sri gur*[*u*] *nanak dev ji* [Guru Nanak]; *kalu ji* ['Respected Kalu', Guru Nanak's father]; *jairam ji* ['Respected Jairam', Guru Nanak's brother-in-law]; *pandit ji viah karvaonde hun* ('respected priest conducts the wedding rites').

This work, and the following lot, are closely related stylistically, and in the manner in which the narrative is interspersed throughout the scene, to other works by Gian Singh showing scenes from Sikh history. Examples of his work are in the collection of his grandson, Satpal Singh Danish, in Amritsar.

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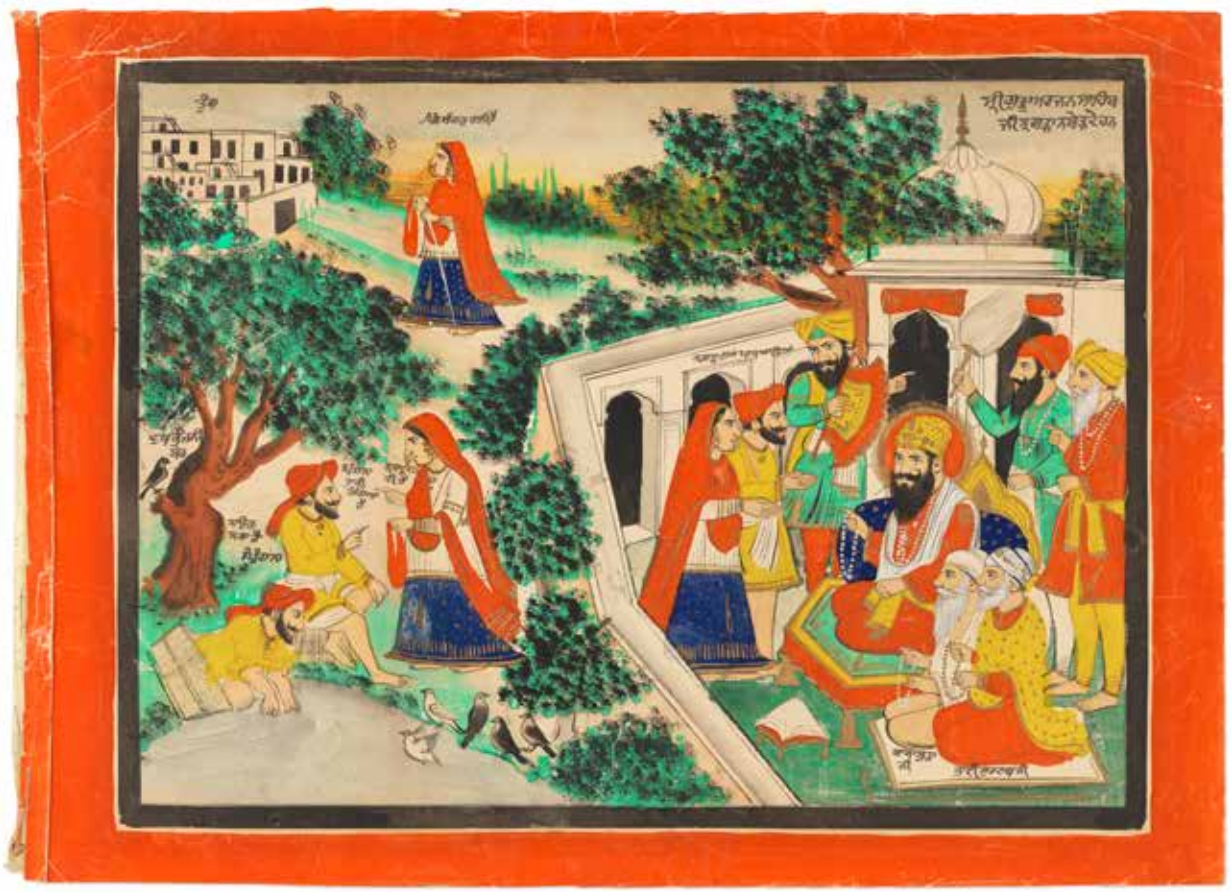

248
A SCENE FROM THE LEGEND OF THE SACRED TANK OF IMMORTALITY (*AMRIT SAROVAR*) TOLD THROUGH THE STORY OF A SIKH WOMAN, RAJNI, AND HER LEPER-HUSBAND WHO EXPERIENCED THE MIRACULOUS POWERS OF THE DUKH BHANJANI ('DESTROYER OF PAIN') *BER* TREE
PUNJAB, PROBABLY AMRITSAR, ATTRIBUTED TO GIAN SINGH 'NAQQASH' (1883–1953)
EARLY 20TH CENTURY
gouache and gold on paper, identifying inscriptions, black and orange border
255 x 350 mm.

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

Provenance
Formerly in a private collection, Glasgow, Scotland, until 2022.

The painting is captioned at different points in Gurmukhi to narrate the unfolding story:

dukh bhanjani ber, 'The 'Destroyer of Pain' jujube tree'.
pind mangan chali hai, 'She [Rajani] goes to beg in the village'.
naoun laga hai pingala, 'The leper begins to bathe'.
pingala raji hogia hai, 'The leper is cured'.
jhagarr di hai, 'She is arguing'.
jhagarra gura pas aia, 'The argument is taken to the Guru'.
sri guru arjan sahib ji jhagarra naberrde han, 'The respected master Guru Arjan resolves the argument'.

The two figures seated to the left (and below) the Guru are also identified in Gurmukhi captions as *Baba Buddha ji* and *Bhai Gurdas ji*.

The legend normally refers to the couple seeking the advice of Guru Ram Das, who went on to dig a large tank that became *amritsarovar*, rather than his son and successor, Guru Arjan.

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THE TEN SIKH GURUS SEATED ON A TERRACE ATTENDED BY BALA AND MARDANA, THE GURU GRANTH SAHIB IN THE CENTRE

PUNJAB, PROBABLY AMRITSAR, ATTRIBUTED TO PURAN SINGH MUSAVAR, CIRCA 1880

gouache, gold and silver on paper, identifying inscriptions, together with the sequential number of each Guru written in *gurmukhi* in silver, dark blue inner border, pink outer border, backed with a sheet of paper with coloured margin rules

335 x 355 mm.

£12,000 - 15,000
€14,000 - 17,000
US$16,000 - 20,000

This well-known composition depicts the ten Gurus positioned around the sacred scripture. Curiously, the only Guru with a nimbus is Guru Nanak, who rests against a cushion under the branches of a sprawling tree, symbolic of the royal umbrella. His constant companion, Bhai Mardana, plays a *rebab* while Bhai Bala waves a peacock-feathered fly-whisk.

As this painting is mounted on a folio with margins commonly used in manuscript copies of the Sikh scriptures, and it is possible that this painting was meant for inclusion in such a text.

The artist attribution has been made on the basis of another painting of the ten Gurus (though with a different placement of each figure) by Puran Singh 'Musavar' in the collection of the Government Museum and Art Gallery, Chandigarh (Acc. No. 3787). The inscription below that painting states that Puran Singh lived in Katra Ahluwalian in Amritsar.

For another similar composition sold in these rooms see Bonhams, *Islamic & Indian Art*, 5th April 2011, lot 295.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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GURU GOVIND SINGH ON HORSEBACK
MANDI, 18TH CENTURY
gouache and gold on paper, red border, *nagari* inscription in upper border, paper label attached to lower border inscribed in English *Man*[d]*y Royal Library, Guroo Govind*
271 x 201 mm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

The *nagari* inscription in the upper border reads: *sri guru gobind singh 10*, 'Exalted Guru Gobind Singh 10'.

The reverse also bears a stamp: *Nur Moh*[...]*Merchant/Udaipur Wala/ Meywar*.

251
GURU RAM DAS, THE FOURTH SIKH GURU, ON HORSEBACK, ACCOMPANIED BY AN ATTENDANT CARRYING A RED FLAG
PUNJAB, EARLY 19TH CENTURY
gouache and gold on paper, borders with stylised floral motifs in gold on a dark blue and red ground, *gurmukhi* inscription within cartouche in upper border
220 x 162 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

The inscription reads: *guru ram das ji*, 'Respected Guru Ram Das'.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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252
A HAND-COLOURED WOODBLOCK PRINT DEPICTING GURU GOBIND SINGH INITIATING THE FIRST FIVE MEMBERS OF THE KHALSA IN 1699
PUNJAB, AMRITSAR, PUBLISHED BY BHAI BUTA SINGH, BAZAAR MAI SEVA, 1875
coloured woodblock print on paper, titles and identifying captions in *gurmukhi* with handwritten transliterations beneath, pink border
280 x 450 mm.

£1,000 - 1,500
€1,200 - 1,700
US$1,300 - 2,000

Provenance
Henry Brownrigg, Portobello Road Market, from whom it was acquired by the current owner in 1999.

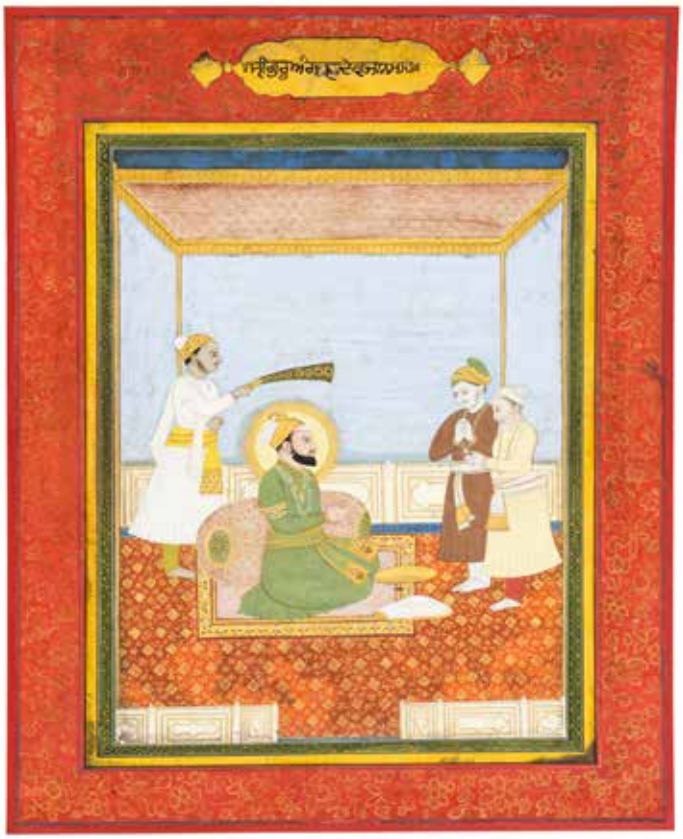
For the full note on this lot, see the online catalogue

253
A BLOCK PRINTED COTTON PANEL DEPICTING THE TEN SIKH GURUS WITH BALA AND MARDANA
NORTH INDIA, 20TH CENTURY
of rectangular form, the khaki cotton ground printed in red, green, cream and black with a central panel depicting the Ten Sikh Gurus with Bala and Mardana, each figure identified in Gurmukhi, with foliate upper corners, all within a border of floral motifs interspersed by diamond cartouches containing inscriptions in Gurmukhi
101 x 115.5 cm.

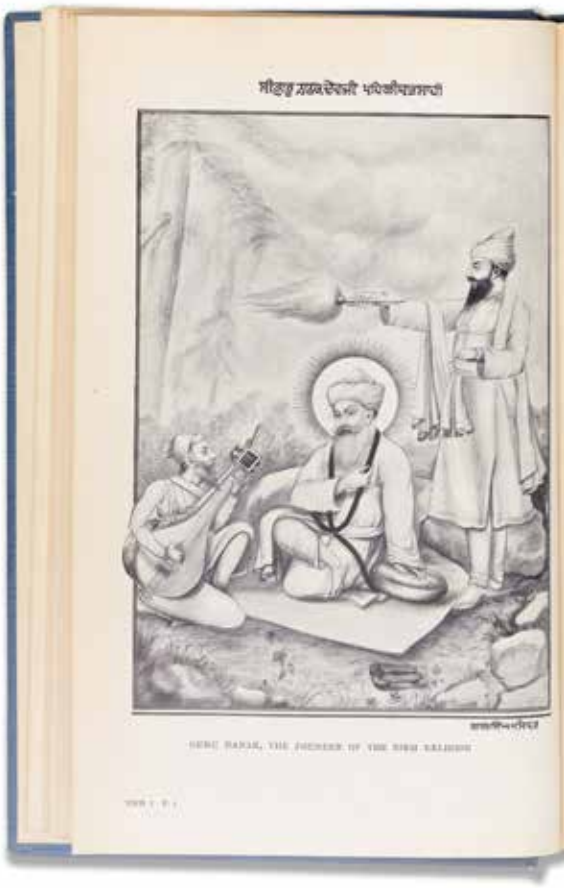
£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Inscriptions: (clockwise from top) 1 / *srigurunanakdev* / *satkatar*; *bhaibalaji*; *sriguruamar-3-dasji*; *sriguruhar-6-gobindji*; *sriguru-4-ramdas*; *sriguruhar-8-kishan*; *bhaimardanaji*; *srigurugo-10-bindsinghji*; *sri-5-guruarja[n]dev*; *sriguruhar-7-raiji*; *sriguruangatdevji*; (centre) *sriguruteghbahadrji*; to the border, the repeat of *satkartar* ('True Creator').

Each figure is identified in Gurmukhi, with most numbered to show their position in the succession (with the relevant numeral often placed in the middle of the name).



254



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254
GURU ARJAN RECEIVES TWO SIKHS WHILE AN ATTENDANT FANS HIM WITH A PEACOCK-FEATHERED FLY-WHISK UNDER A CANOPY
PUNJAB, PATIALA, CIRCA 1860-70
gouache and gold on paper, border with gold floral motifs on a red-orange ground, cartouche in upper border with inscription in *gurmukhi*
340 x 267 mm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

The inscription in the upper border reads: *sri guru arjan dev ji nameh*, 'Salutations to the exalted and respected Guru Arjan Dev'.

This painting is probably from a series of portraits of the ten Sikh Gurus commissioned in the royal court of Patiala during the reign of Maharaja Narinder Singh (reg. 1845–62). An active patron of literature, music and fine arts, he employed poets, scholars and historians at his court. He also resettled and commissioned artists from Kangra and Rajasthan to decorate his palace and other residences, and to capture portraits of himself and figures from Sikh history.

255 •
MAX ARTHUR MACAULIFFE, *THE SIKH RELIGION: ITS GURUS, SACRED WRITINGS AND AUTHORS*, IN TWO VOLUMES, LACKING VOLS. 3 AND 4
OXFORD, 1909
in two volumes, vols. 1 & 2 and vols. 5 & 6 each bound together, pp. 351 and pp. 453 respectively, lacks vols. 3 & 4, various monochrome lithographed plates depicting the Gurus and photographs of religious sites, blue cloth gilt
220 x 145 mm.(2)

£2,500 - 3,500
€2,900 - 4,100
US$3,300 - 4,700

For the full note on this lot, see the online catalogue.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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256
MAHARAJAH RANJIT SINGH SEATED IN A EUROPEAN-STYLE CHAIR ON A TERRACE, HOLDING A FLOWER AND PRAYER BEADS
PUNJAB, CIRCA 1830-40
gouache and gold on paper, laid down on an album page with black, orange and blue borders, inscribed in Persian in *nasta'liq* in lower border, further inscribed verso
page 320 x 210 mm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

The inscription recto reads *maharaja ranjit singh*; verso, *tasvir khalsa ranjit singh walia lahore*, 'Picture of Khalsa Ranjit Singh of Lahore'.

257
MAHARAJAH RANJIT SINGH
DELHI, CIRCA 1830-40
gouache and gold on paper, in a painted oval, floral borders in colours and gold
175 x 135 mm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

The painting can be situated in the milieu of Delhi artists working mostly for the British in the first part of the 19th Century. Comparison can be made with paintings in the 'Delhi Book' of Sir Thomas Theophilus Metcalfe (1795-1853), the British Agent of the Governor-General in Delhi, which have the same graduated grey background. Compare in particular a oval portrait of the Mughal Emperor Bahadur Shah II, circle of Ghulam 'Ali Khan, 1844, BL Add. Or. 5475, f. 17: see J. P. Losty, M. Roy, *Mughal India: Art, Culture and Empire*, London 2012, p. 229, fig. 164. This has a similar border (though of finer quality) to our painting, with profuse illuminated floral motifs on a white ground.

For the album made for Colonel James Skinner, the *Tazkirat al-'Umara*, Notices of the Nobles, painted in Delhi and Haryana, circa 1830, see op. cit., pp. 226-228.

We might also compare a portrait of William Fraser, Delhi, circa 1820-25, oval with similar borders, though again of lesser quality, BL Add.Or. 4474, illustrated in W. Dalrymple, Y. Sharma, *Princes and Painters in Mughal Delhi, 1707-1857*, New York 2012, p. 119, no. 40.

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258
MAHARAJAH RANJIT SINGH SEATED ON A TERRACE
PUNJAB, MID-19TH CENTURY
gouache gold, and silver on paper, in a painted oval on a white ground, inscriptions at bottom, *Maharajah Ranjit Singh* in *nagari*, English and Persian in *nasta'liq*, coloured margin rules
325 x 265 mm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

259
MAHARAJAH RANJIT SINGH, AFTER EMILY EDEN, FROM *PORTRAITS OF THE PRINCES AND PEOPLE OF INDIA*
J. DICKINSON & SON, LONDON, 1844
hand-coloured lithograph by Lowes Dickinson after Eden
338 x 252 mm. (sight); frame 64.5 x 50.5 cm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Plate 13 from a rare coloured first edition, probably one of only a handful of copies published in this form, of *Portraits of the Princes & People of India*.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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260
A SMALL STEATITE STATUE OF MAHARAJAH RANJIT SINGH ENTHRONED
PUNJAB, MID-19TH CENTURY
on rectangular stepped base, naturalistically carved, seated in typical pose on a rounded chair with one foot tucked onto seat, the other resting on a footstool, his right eye inlaid with glass, his right hand holding prayer beads
9.7 cm. high

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Private UK collection.

Another steatite figure of Maharajah Ranjit Singh seated in the same pose is published in Davinder Toor, *In Pursuit of Empire*, London, 2018, pp. 102-105. The depiction of the Maharajah seated in his distinctive rounded chair, with one knee bent with his foot tucked onto the chair, is inspired by Emily Eden's famous lithograph depiction (for which see the previous lot in this sale, 259) in *Portraits of the Princes and People of India* (London, 1844) and by contemporary accounts of his habits.

261
***A REMINISCENCE OF FEROZEPORE*, A CARICATURE OF MAHARAJAH RANJIT SINGH**
THOMAS BLACK, CALCUTTA, 1838
hand-coloured lithograph on paper, inscribed *T. Black* by figure's right ankle, title at bottom, inscribed in pencil below this *Also Runjeet Singh a good likeness [in] fact!!*
282 x 220 mm.

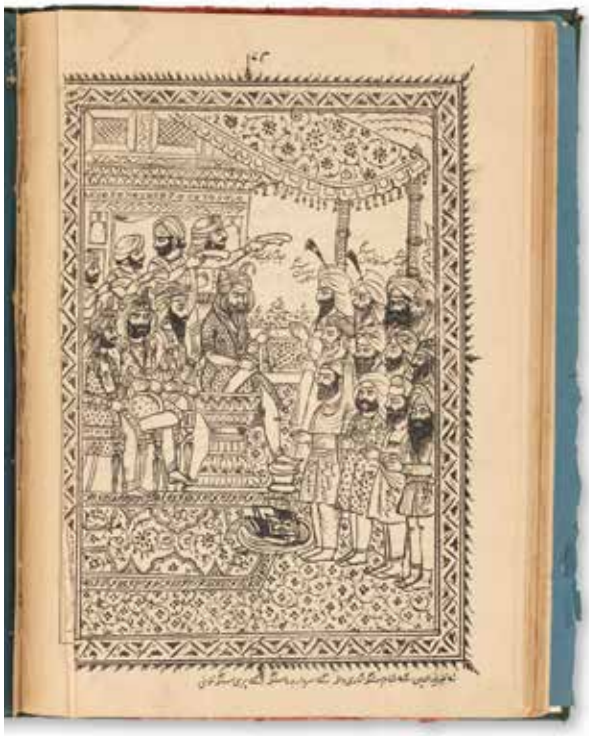
£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Dominic Winter Auctions, *Printed Books, Maps & Documents, Travel, Science & Engineering*, 7th October 2020, lot 99.

Thomas Black (1806-61, fl. 1820-50) was a lithographer, copperplate printer, bookseller, bookbinder and proprietor of the Asiatic Lithographic Press.

The only other known copy of this image is in the British Library (WD4317, f.16ve), which is uncoloured and inscribed 'Runjeet Singh 1838'. In the sketches made by Emily and Fanny Eden in 1838 while amongst the Sikhs, Ranjit Singh is dressed in red as shown in our lithograph.

Ferozepore was a small cis-Sutlej Sikh state, taken under British control in 1835. Henry Lawrence took full charge of it in 1839.



262 •
***'UMDAT AL-TAWARIKH*, FOUR LITHOGRAPH VOLUMES OF THE LIFE AND TIMES OF MAHARAJAH RANJIT SINGH AND A SURVEY OF THE HISTORY OF THE SIKH EMPIRE, IN PERSIAN AND SOME ENGLISH, BY SUHAN LA'L SURI (D. 1852), THE COURT CHRONICLER AND THE *VAKIL* OF THE SIKH COURT**
ALBERT PRESS, LAHORE, 1886
four volumes, comprising vol. 1, 2 and 3 separately, vols. 4 and 5 bound together, lithograph text printed on paper of various colours, apparently misbound, vol. 1 with full page illustration of Guru Nanak surrounded by the other nine Sikh Gurus and attendants, two pages in English giving details of the text and subscription prices, etc.; vol. 2 with full-page illustration depicting Maharajah Ranjit Singh, Duleep Singh and others; inserted printed slip in English with testimonials from scholars about the publication; vol. 3 with two title pages printed in English, printed page giving further testimonials; vol. 4/5 with one page printed in English with subscription details, one title page in English, albumen print tipped in at end with photo of Suhan La'l Suri, by a Karachi photographer, two in probably original binding, two in relatively modern binding, stamps of Aitchison College Library, Lahore
the largest 320 x 260 mm.; the smallest 300 x 230 mm.(4)

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
Aitchison College Library, Lahore.
Private UK collection since approximately 1960s-70s, formerly in the possession of the seller's father.

The subjects of the five volumes consist of: Vol. I, from the birth of Guru Nanak in 1469 to 1771; Vol. II on the rise of Maharajah Ranjit Singh; Vol. III on events in the court of Lahore from 1831-1839; Vol. IV on events between 1839 and 1845 and the First Anglo-Sikh war; Vol. V on events between 1845 to 1849 when the Punjab was annexed by the British.These lithographed volumes were produced in 500 copies in Lahore between 1884 and 1889 by the order of author's son Mul Chand and his grandson Har Bhagwan Das. The name of the scribe is given as Narani (Nurayni) Das, resident of Salkut (unidentified): the colophon of the vol. 5 gives the scribe's name and is dated 17th September 1886. The Persian text was to be edited in English by Captain R. C. Temple, recorded only as the author of *The Legends of the Punjab*, published between 1883 and 1890.

There are inserted pages after the annexation by the British, one with a note saying on receiving the sections of the history, 1000 rupees are to be sent to Suhan La'l, dated 8 August 1846 and signed by J.D. Cunningham (a British colonel and the author of *History of the Sikhs* (1849); another document by Major Henry Bond dated 18 July 1850 and one granting the annual 1000 rupees to Suhan La'l dated 31 May 1851 and one seems to be the instruction to have it translated into English, dated 31 May 1851.

There is an added printed note attached to the above page in English, with two separate notes, both acknowledging the receipt of the Diary of Ranjit Singh, one from Dr G. W. Leitner, dated 15 January 1879, and one from Professor Angelo de Gubenatis, dated 19 September 1878, the former the delegate, the latter the Secretary General, both from the International Congress of Orientalists held in Florence.

Sohan Lal Suri, the author of *'Umdat al-Tawarikh* was first diarist and then a chronicler of the reign of Maharajah Ranjit Singh and his successors. From 1771, his father Ganpat Rai had recorded the events connected with Sardar Charhat Singh, his son Mahan Singh and his grandson Ranjit Singh. Sohan Lal started his records in 1812 and maintained it until the annexation of the Punjab in 1849. As a Vakil at the court he was an eye-witness and had direct access to official reports and records. His chronicle can be considered an authoritative, comprehensive and coherent among all the extant indigenous sources of history of the early 19th century Punjab. His services were also requisitioned from time to time for political and diplomatic missions. After the annexation of the Punjab his services were acknowledged by the British administrators who gave him a revenue-free grant worth 1000 rupees a year for his life. He died in 1852. Sohan Lal Suri's son Mul Chand and his grandson Harbhagwan carried on his memory and in the 1880s succeeded in having his work lithographed with a subsidy from the Punjab University College of Lahore of which G. W. Leitner was the Registrar. Only 500 copies were lithographed.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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263
A WATERED-STEEL PUSH DAGGER (*KATAR*)
PUNJAB HILLS, 18TH CENTURY
the double-edged watered-steel blade with armour piercing tip, recessed to each side and chiselled with a perching bird beneath a flowerhead, the hilt of typical form with faceted baluster grips
38 cm. long

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Similarly constructed *katars* are in the collection of the Royal Armouries, Leeds (see Susan Stronge, *The Arts of the Sikh Kingdoms*, London, 1999, p. 139, Cat No. 156 & 157, Museum No. XXVID.62 & XXVID.85). Another example is in the Chimei Museum, Taiwan (see Robert Hales, *Islamic and Oriental Arms and Armour: A Lifetime's Passion*, London, 2013, pp. 72-73, Cat. No. 158).

264
A GOLD KOFTGARI-HILTED STEEL DAGGER (*KATAR*) POSSIBLY BY A SIKH MAKER
INDIA, DATED AH 1234/ AD 1818-19
the double-edged watered-steel blade with armour-piercing tip, chiselled to each side with central spine flanked by triangular recesses, the hilt of typical form, engraved and decorated in gold overlay with bands of inscriptions to the outer edges of the sidebars, the inner edges each with an inscription-filled cartouche surrounded by floral scrollwork, the front and back edges with vegetal scrollwork, the grips with further floral scrollwork, the later wood scabbard clad in black velvet with gold thread trim
52.3 cm. long

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Inscriptions: the Nada 'ali quatrain; 'Badal Javid (?) Singh', 'In the year 1234 (?) (AD 1818-19)'.

265
A LACQUERED COMPOSITE BOW (*CHAHĀR KHAM*) WITH FIVE ARROWS
INDIA, PROBABLY SINDH, 18TH CENTURY/ 19TH CENTURY
the bow of curving form with flattened grip, decorated in polychrome lacquer and gilt with floral and foliate decoration with bands of geometric and vegetal designs; four of the arrows with steel tips and lacquered in polychrome and gilt at one end, one with barbed tip
the bow 103.3 cm. long(6)

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Private UK collection, acquired in the late 1950s or early 1960s, and thence by descent.

The *chahār kham* composite bow is of wood, horn and sinew painted in lacquer. The composite bow has little or no 'kick' in the hand on release and has a large power ratio proportionate to its size (Edward McEwen, 'The chahār-kham or "four curved" bow of India', in Elgood (ed.), *Islamic Arms and Armour*, London, 1979, p. 92). The present lot has ridged sections to the back of the bow, which Edward McEwen notes is a feature always found on the *chahār kham*, but rarely present in other types of bow (*ibid*). An Ottoman bow from the same collection is lot 67 in the present sale.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

266
A SILVER-THREAD EMBROIDERED VELVET-CLAD LEATHER QUIVER (*TARKASH*) AND BOW CASE (*KAMANDAN*) WITH TWELVE LACQUERED ARROWS
NORTH INDIA, PROBABLY LAHORE, EARLY 19TH CENTURY
the leather quiver and bow case covered with red velvet and embroidered to the front with silver and gilt metal thread entwined around yellow and white silk thread, with sequins, in floral designs, the quiver with velvet clad leather belt, and two sets of four tassels to one side; the arrows with steel tips and lacquered in polychrome at one end
the quiver 69 cm. long(14)

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

Provenance
Private UK collection, acquired in the late 1950s or early 1960s, and thence by descent.

For a comparable quiver sold in these rooms, which was presented to William Fraser (1784-1835) by a Sikh nobleman, see Bonhams, *Islamic and Indian Art Including Modern and Contemporary South Asian Art*, 22 October 2019, lot 190. An Ottoman bow from the same collection is lot 67 in the present sale.

267
AN EXTREMELY RARE GILT-COPPER TURBAN HELMET (*TAUP*) LAHORE, CIRCA 1822-40
of domed form surmounted by a further domed element, engraved and decorated to the rim with a band of floral scrollwork, the front with lobed cartouche surmounted by a palmette and containing vegetal designs, with associated camail of steel and brass rings forming a zig-zag design
approx. 24.5 cm. diam. max.

£60,000 - 80,000
€70,000 - 93,000
US$80,000 - 110,000

Provenance
Pierre Bergé & Associés, Paris, *Archéologie, Art de l'Islam, Art Africain, Art Précolombien*, 28–29 April 2006, lot 126.

Turban helmets such as the present lot were carefully forged to accommodate the Sikh turban complete with top-knot, and were on display at the grand conference held between Maharaja Ranjit Singh and Lord William Bentinck, governor-general of India, in October 1831. At this meeting, astonished members of the British party reviewed the Sikh force thus:

'On the left, an apparently infinite line of cavalry was drawn up, consisting of 5,000 Ghore-churras [irregular cavalrymen], dressed in yellow, interspersed at intervals with small bodies of Akalees, dressed in dark blue velvet and high caps surmounted by quoits. On the right were six battalions of infantry, each of 1,000 strong. Their uniform is a red turban, red coat with black belts and yellow facings, white trowsers' (The Asiatic Journal and Monthly Register, 1832, quoted in Davinder Toor, *In Pursuit of Empire*, London, 2018, p. 128).

There were also present the 800-strong Sikh dragoons of General Jean François Allard's (1785–1839) elite brigade, the Fauj-i-khas, each with, *'a steel helmet in the shape of a Sikh turban, red coats with black belts, white trowsers, and jackboots'* (ibid).

It is probable that this distinctive style of Sikh turban-helmet was limited to these dragoon units, which explains their scarcity today. Only one other example of a gilded copper turban helmet is known to exist, currently in the Kapany Collection of Sikh Art (published in Susan Stronge, *The Arts of the Sikh Kingdoms*, London, 1999, p. 138, Cat. No. 154. Further steel examples are in the Royal Armouries, Leeds (Object No. XXVIA.138), The Wallace Collection, London (Object No. OA1769) and The Louvre, Paris (Object No. OA 7545).

The elegantly tailored mail neckguard attached to the bowl is of fine butted iron and brass links that are arranged to create a geometrical zig-zag pattern known as 'Ganga-Jamuna'. Its name derives from the contrasting colours that represent the churning waters at the confluence of the Ganga (Ganges) and Jamuna (Yamuna), regarded as India's most sacred rivers. This neckguard has been added to the *taup* from another contemporary helmet since its appearance at Pierre Bergé & Associés in 2006 and allows us to envisage it in its original form.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

268
A FINE SIKH GOLD KOFTGARI WATERED-STEEL SWORD (*KHANDA*)
LAHORE, PUNJAB, EARLY 19TH CENTURY
the double-edged watered-steel blade widening towards the tip, reinforced along its spine and lower edge with applied steel cuff decorated in gold overlay with floral interlace, the hilt decorated in gold overlay with floral and foliate scrollwork, the underside of the pommel with floral motifs, with leather covered grip
90.1 cm. long

£18,000 - 22,000
€21,000 - 26,000
US$24,000 - 29,000

Provenance
Formerly in the collection of Oded and Tsipora Shermister, Germany.

The present sword bears a striking resemblance to the double-edged broadsword or Khanda of Raja Jowahir Singh in the Toor Collection, published in Davinder Toor, *In Pursuit of Empire*, London, 2018, p. 145. The sword in the Toor Collection is inscribed in Gurmukhi '[May the] Immortal One protect Sardar Jowa[hi]r Singh. Year 1844–45 CE'. Raja Jowahir Singh was the eldest brother of Maharaja Ranjit Singh's most famous queen, Maharani Jind Kaur. It was owing to her influence that he briefly served as *wazir* at the court of Lahore during the reign of his nephew, Maharaja Duleep Singh, until his assassination in 1845.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

269
A GOLD KOFTGARI-HILTED STEEL SWORD (*TULWAR*) WITH GURMUKHI INSCRIPTION
PUNJAB, CIRCA 1830-40
the single-edged pattern-welded steel blade of curving form, becoming double-edged towards the tip, with marks to one side, the hilt of typical form, with knuckle guard, decorated in gold overlay with dense floral sprays and motifs, the edges with chevrons, the inside of the knuckle guard with inscription in Gurmukhi
86.7 cm. long

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

Provenance
Brigadier-General Armine Simcoe Henry Mountain (1797-1854), presumably acquired during his service in the Punjab during the Second Anglo-Sikh War (1848–49), thence by descent.
Private UK collection.

Inscriptions: *akal sahai [?]*, 'May the Immortal One protect [?]'

In August 1847, Lord Dalhousie, then governor-general of India, gave Armine Simcoe Henry Mountain (1797–1854) the appointment of military secretary, and he arrived in India in January 1848. After the murder of Anderson and Vans Agnew at Multan, Mountain obtained leave to join his regiment, the 29th, to take part in the Second Anglo-Sikh War under Lord Gough. He was made a brigadier-general, and his brigade was composed of his own regiment and the 13th and 30th native infantry. On the death of Colonel Cureton the post of adjutant-general was accepted by Mountain on the condition that he should retain his brigade until the approval of his nomination arrived from home. He took a prominent part in the battle of Chillianwalla on 13 January 1849. Lord Gough in his despatch says: *'The left brigade, under Brigadier Mountain, advanced under a heavy fire upon the enemy's guns in a manner that did credit to the brigadier and his gallant brigade, which came first into action and suffered severely.'* He also took part in the battle of Gujerat on 21 February and was afterwards appointed to command the Bengal division of the force under Major-General Walter Gilbert (1785–1853) to pursue the Sikhs. He died at Fatehgarh, Uttar Pradesh, after a few days' illness on 8 February 1854 in a house belonging to the Maharaja Duleep Singh, who, with the commander-in-chief, the headquarters staff, and all the troops, attended Mountain's funeral.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

270
A GOLD KOFTGARI-HILTED WATERED-STEEL SWORD (*TULWAR*) BELONGING TO LALA GHANAIYA LAL
PUNJAB, CIRCA 1830-40
the single-edged watered-steel blade of curving form, decorated in gold inlay to both sides along the upper edge with a band punctuated by vegetal motifs, the forte to one side with a lobed inscription-filled cartouche, the hilt of typical form, with knuckle guard, decorated in gold overlay with floral and foliate designs, the inside of the knuckle guard with inscription in Gurmukhi
89.8 cm. long

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

Provenance
Brigadier-General Armine Simcoe Henry Mountain (1797-1854), presumably acquired during his service in the Punjab during the Second Anglo-Sikh War (1848–49), thence by descent.
Private UK collection.

Inscriptions: to the knuckle guard, in Gurmukhi, *akal sahai lala ghaiya lal*, '[May the] Immortal One protect Lala Ghanaiya Lal'; to the blade, *tawakkalu 'ala allah*, 'I put my trust in God'.

A revenue official named Lala Ghanaiya Lal in the service of Maharajah Gulab Singh of Jammu (reg. 1846-1856) is mentioned in Bobby Singh Bansal, *Remnants of the Sikh Empire, Historical Sikh Monuments in India & Pakistan*, India, 2015.

In August 1847, Lord Dalhousie, then governor-general of India, gave Armine Simcoe Henry Mountain (1797–1854) the appointment of military secretary, and he arrived in India in January 1848. After the murder of Anderson and Vans Agnew at Mooltan, Mountain obtained leave to join his regiment, the 29th, to take part in the Second Anglo-Sikh War under Lord Gough. He was made a brigadier-general, and his brigade was composed of his own regiment and the 13th and 30th native infantry. On the death of Colonel Cureton the post of adjutant-general was accepted by Mountain on the condition that he should retain his brigade until the approval of his nomination arrived from home. He took a prominent part in the battle of Chillianwalla on 13 January 1849. Lord Gough in his despatch says: *'The left brigade, under Brigadier Mountain, advanced under a heavy fire upon the enemy's guns in a manner that did credit to the brigadier and his gallant brigade, which came first into action and suffered severely.'* He also took part in the battle of Gujerat on 21 February and was afterwards appointed to command the Bengal division of the force under Major-General Walter Gilbert (1785–1853) to pursue the Sikhs. He died at Fatehgarh, Uttar Pradesh, after a few days' illness on 8 February 1854 in a house belonging to the Maharaja Duleep Singh, who, with the commander-in-chief, the headquarters staff, and all the troops, attended Mountain's funeral.

271
A GOLD KOFTGARI WATERED-STEEL HELMET (*TAUP*)
LAHORE, EARLY 19TH CENTURY
of domed form, with finial in the form of an inverted flowerhead surmounted by a plume holder, the noseguard terminating in palmettes at each end, flanked by two further plume holders, with applied flowerhead elements, decorated in gold overlay with bands of floral and foliate scrollwork to the rim, a crescent to the front of the helmet, the noseguard and finial with floral sprays, the central plume holder with zig-zag design, the camail of brass and steel rings forming a zig-zag design, with padded velvet lining
21.8 cm. diam.

£10,000 - 15,000
€12,000 - 17,000
US$13,000 - 20,000

The neckguard, or camail, suspended from the bowl of the helmet, is of fine butted iron and brass links creating an elegant geometric zig-zag pattern known as '*Ganga- Jamuna*' - the two contrasting colours representing the churning waters at the confluence of two of India's most sacred rivers, the Ganges and the Yamuna.

A comparable helmet is in the Royal Armouries, Leeds (Object No. XXVIA.36 a). For a similar example sold in these rooms, see Bonhams, *Islamic and Indian Art including Sikh Treasures and Arts of the Punjab*, 23 October 2018, lot 206.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

272
THREE MATCHLOCK GUNS (*TORADARS*)
LAHORE, EARLY 19TH CENTURY
the first with gold koftgari decoration to each end of the barrel, the steel trigger in the form of a split-palmette; the second with inlaid bone foliate motifs to stock; the third with gold koftgari decoration to each end of the barrel, silver mounted plate to each side with floral pins, and applied silver foliate motifs to stock
the longest 177 cm. long(3)

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

Provenance
The first: Brigadier-General Armine Simcoe Henry Mountain (1797-1854), presumably acquired during his service in the Punjab during the Second Anglo-Sikh War (1848–49), thence by descent. (see lots 269 and 270 for two lots from the collection and further details).
Private UK collection.

The second: Field Marshal Sir Patrick Grant (1804–1895), resumably acquired during his service in the Punjab during the Second Anglo-Sikh War (1848–49).
Bonhams, *Antique Arms and Armour*, 24 November 2010, lot 44 (where it was accompanied by a note inscribed 'Captured at Goojrat Sikh Matchlock Sir P. Grant'.
Private UK collection.

The third: formerly in a private US collection.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

273
SIX SIEGE-ISSUE GOLD COINS MINTED AT MULTAN DURING THE SECOND ANGLO-SIKH WAR
PUNJAB, DATED VS 1905/ 1848-49
the six coins joined together in pairs by a central boss, together with a handwritten note reading 'ornaments from turban of Runjeet Singh, "The Lion of Lahore"'
each approx. 9 mm. diam.; 4.6 g. total weight(3)

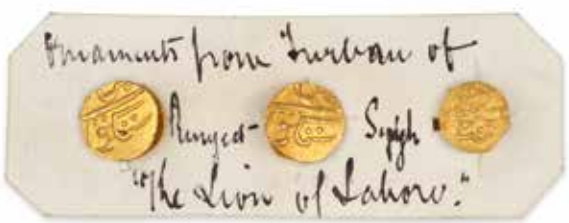
£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

Provenance
Christie's, *Jewellery*, 27 March 2012, lot 234.

These rare coins were struck during the siege of Multan by the British from September 1848 to January 1849. The garrison was led by Diwan Mulraj, who found himself in possession of no silver but a considerable store of gold. Consequently, he struck these small gold pieces to pay his troops. They were meant to pass as one rupee coins.

The legends on the coin reflect the dire circumstances in which it was struck. On the obverse, there is an appeal to the Guru to help (*sahai satguru*), and on the reverse is the word *mundarka* meaning 'siege' along with the Bikrami Samvat era year 1905 (1848–49 CE). During the siege, the city was surrounded by British troops, who eventually broke through and occupied Multan.

The curious accompanying note points to these particular coins supposedly being worn as ornaments in Maharaja Ranjit Singh's turban, despite the Siege of Multan being ten years after his death.



274

274
A BRASS INLAID STEEL QUOIT (*CHAKRAM*)
INDIA, 19TH CENTURY
of circular form, the outer edge sharpened, decorated in brass inlay to both sides with hunting scenes
17.9 cm. diam.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Hose Rodes Dickson auction, Brading, Isle of Wight, 19 June 2014, lot 112.

This quoit is highly unusual due to its decoration consisting of tigers. The only other known quoit decorated with tigers was once in the collection of M. Joseph Pilinsky de Belty, France's consul-general in Calcutta. It is illustrated in an engraving published in Charles Buttin's, *Les Anneaux-Discques Préhistoriques et les Tchakras de L'Inde* (1903), p. 41.

275

275
A SILVER KOFTGARI-HILTED STEEL SWORD (*TULWAR*) FROM THE NABHA ARMOURY
NORTH INDIA, MID-19TH CENTURY
the single-edged watered-steel blade of slightly curving form with flattened spine, becoming double-edged towards the point, with chiselled fuller running along the top edge to each side, one side with inscription to forte, three holes and two lines filled with brass below the inscription, the hilt of typical form with knuckle-guard terminating in a lion head, engraved and decorated in silver overlay with floral sprays and chevrons, the pommel with applied foliate band and surmounted by a spherical finial
92.2 cm. long

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Inscriptions: *sarkar-i nabha*, 'Nabha State'.

Nabha State, established in 1763 by Hamir Singh, was one of the Phulkian princely states of Punjab during British rule in India. It eventually merged into Punjab state following independence in 1947. The inscription on the present lot indicates that this sword formed part of the Nabha armoury. For a gem-set gold hilt made for the Raja of Nabha State sold at Christie's, see *Art of the Islamic & Indian Worlds*, 21 April 2016, lot 34.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

276
A PORTRAIT OF AN *AKALI*, JAI SINGH NIHANG, BY MORTIMER MENPES (BRITISH, 1860-1938)
CIRCA 1903
pencil and watercolour on watermarked paper, signed lower right
261 x 205 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

For the full note on this lot, see the online catalogue

277
AN AKALI-NIHANG ARMED WITH A MATCHLOCK ON HORSEBACK
PUNJAB, PROBABLY LAHORE, CIRCLE OF THE ARTIST IMAM BAKHSH LAHORI, CIRCA 1830-40
gouache on watermarked paper, brown margin rule, inscribed in English in lower border
190 x 250 mm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

Provenance
Formerly in a collection in Connecticut, USA.

For the full note on this lot, see the online catalogue

276

277

278

AN ALBUM OF SIXTY PAINTINGS DEPICTING SIKH RULERS, MONUMENTS, AND TRADESPEOPLE
PUNJAB, LAHORE, CIRCLE OF THE ARTIST IMAM BAKHSH LAHORI, CIRCA 1840-60

watercolours on watermarked paper, some with English identifying inscriptions, inner margin rules in gold, black and red, [one painting of a *bhishti* (water-seller), Patna, circa 1820, watercolour on paper watermarked Willmot 1820, loose in album, 169 x 157 mm.], doublures of marbled paper, contemporary and local brown tooled leather binding with floral motifs
191 x 231 mm.

£15,000 - 20,000
€17,000 - 23,000
US$20,000 - 27,000

See the previous lot for discussion of the attribution to Imam Bakhsh Lahori or his circle.

For similar albums, apparently often acquired by British servicemen and visitors to the Punjab, see the sales in these rooms, Bonhams, *Islamic and Indian Art*, 30th April 2019, lot 212; 26th October 2020, lot 268; 30th March 2021, lot 124; 25th October 2021, lot 334; and various other instances of single paintings or groups of paintings from dispersed albums.

Mildred Archer notes that specific inscriptions indicated these albums were intended for a British audience. One such book in the British Library contains the inscription; 'All the sahibs take it to show in England' (Archer, *Company Drawings in the India Office Library*, London 1972, p. 209) while the present album also contains the inscription, 'All Gentlemen buy this book and send it to London' on the final page. One such collector was Maharajah Duleep Singh's guardian, Sir John Login. In his letters he notes: 'the little Maharaja has been collecting for me drawings and paintings done by his best painters. Some are very curious and interesting indeed, representing domestic life in the Punjab, and various trades and professions. He also selected authentic likenesses of great chiefs and men of note'.

For a similar album sold in these rooms see Bonhams, *Islamic and Indian Art including Sikh Treasures and Arts of the Punjab*, 25th October 2021, lot 334.

The subjects of the paintings are as follows, in order:
Maharajahs Ranjit Singh and Sher Singh.
Maharajah Duleep Singh and Maharani Jindan Kaur ('Queen Jindan').
Sardar Chattar Singh Atariwala and Maharajah Gulab Singh of Jammu and Kashmir.
Diwan Moolraj and Sirdar Sher Singh Atariwala.
Ali Akbar Khan and Dost Muhammad, rulers of Afghanistan.
An archer or hunter and another man carrying a load.
A man wrestling a bear.
A man grinding meal with the use of a tethered oxen.
Two seated men, one smoking a hookah, the other using a pestle and mortar.
A rifleman and a drummer.
The Badshahi Mosque in Lahore.
The Tomb of Maharajah Ranjit Singh, Lahore.
A man winding cloth (?) and his wife, smoking a hookah.
Wazir Khan's Mosque, Lahore.The Golden Mosque, Lahore.
The Badshahi Mosque, Delhi.
The Mausoleum of Jahangir, Lahore.
The Golden Temple, Amritsar.
The Shalimar Gardens, Lahore.
The Qutb Minar, Delhi.
The Taj Mahal, Agra.
A woman selling pottery.
A snake charmer and another entertainer.
An akali and his wife.
Two finely-dressed Begums, mother and daughter.
A woman of Kashmir, and a woman of Kabul.
A woman of the Punjab, and another woman, apparently Maharani Jindan Kaur.
Two carpenters.
Two men, perhaps entertainers with whistles, or perhaps fakirs.Two fakirs wearing animal skins.
Two men spinning cotton.
Two men sitting over braziers and vessels, perhaps cooks.
A barber shaving a customer's head.
A vegetable seller.
A man carding cotton (?) and his wife.
A shoemaker.
Two men preparing food.
Two metalworkers.
A man and a woman carding wool.
Two fakirs carrying rattles, one perhaps intoxicated.
A sepoy in a red tunic, and his wife.
A dyer of cloth.
A bhishti or water-seller.
A female acrobat and a male drummer.
A man splitting wood, and a porter.
A male and female textile-maker.
Armourers making sword hilts.
Women spinning.
A man tending a still, and another drinking beside it.
Two women carrying trays of produce.
An entertainer with two monkeys and a goat.
A party of musicians and a nautch girl.
A man with a loaded mule and a woman carrying a tray.
Two sepoy riflemen.
Two dervishes.
Two furniture makers.
An irrigation wheel turned by an oxen, with three farmworkers.
A doctor attending a sick patient and his wife.
Two sellers of cloth.
Two fakirs cutting themselves with knives.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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279
RAJAH HEERA SINGH, AFTER EMILY EDEN, FROM *PORTRAITS OF THE PRINCES AND PEOPLE OF INDIA*
J. DICKINSON & SON, LONDON, 1844
hand-coloured lithograph by Lowes Dickinson after Eden, trimmed, in mount
372 x 246 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

280
MAHARAJAH SHER SINGH, AFTER EMILY EDEN, FROM *PORTRAITS OF THE PRINCES AND PEOPLE OF INDIA*
J. DICKINSON & SON, LONDON, 1844
hand-coloured lithograph by Lowes Dickinson after Eden, trimmed, in mount
362 x 240 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

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281
PURTAB SINGH, AFTER EMILY EDEN, FROM *PORTRAITS OF THE PRINCES AND PEOPLE OF INDIA*
J. DICKINSON & SON, LONDON, 1844
hand-coloured lithograph by Lowes Dickinson after Eden, trimmed, in mount
356 x 268 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

282
RAJAH KARAM SINGH OF PATIALA, AFTER EMILY EDEN, FROM *PORTRAITS OF THE PRINCES AND PEOPLE OF INDIA*
J. DICKINSON & SON, LONDON, 1844
hand-coloured lithograph by Lowes Dickinson after Eden, trimmed from the original page and laid down on card
plate 376 x 265 mm.; card 450 x 360 mm.

£1,000 - 1,500
€1,200 - 1,700
US$1,300 - 2,000

This image is Plate 6 from a rare coloured first edition, probably one of only a handful of copies published in this form, of *Portraits of the Princes & People of India* by the Honble. Miss Eden.

The accompanying letterpress to this print is as follows:
The RAJA of PUTTEEALLA is chief of the largest of the Sikh Principalities on the South Bank of the Sutlej, which owe allegiance to the British Government, and are under its protection. These Principalities were saved from subjection to Runjeet Singh, in the year 1809, through the interference of the British Government. Lord Minto was then Governor general, and Sir Charles Metcalfe was the Envoy deputed by him to restrain Runject Singh in his conquests south of the Sutlej. The revenues of the Raja of Putteealla are supposed to be from £300,000 to £400.000 a year.

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283
A LARGE PORTRAIT OF MAHARAJAH SHER SINGH (REG. 1841-43)
PUNJAB, CIRCA 1860-70
gouache and gold on paper, trimmed and irregularly shaped, earlier labels now attached to mount *Sher Singh* and *Amritsar*
340 x 240 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Sher Singh was Ranjit Singh's second son from his first wife, Rani Mahtab Kaur. He was brave, having seen much service with the Khalsa Army, and was as a consequence popular with the soldiery. It was with their aid that he was able to establish himself on the Sikh throne in 1841 following the siege of the citadel of Lahore.

He was favourably disposed towards his British neighbours, scrupulously adhering to his father's policy regarding them. It was solely owing to Sher Singh's intervention that the British Army, returning from Afghanistan in 1842, was allowed undisputed passage through Punjab. Many of his Sikh nobles were anxious to attack it as they thought the potent spell of victory, so long attached to the British arms, had been broken at Kabul and by the policy of evacuating Afghanistan. In September 1843, just two years into his reign, Sher Singh was assassinated in broad daylight by his cousins, the Sindhanwalia chiefs.

The present painting is clearly connected to a pair of portraits of the Maharajah in the Wellcome Collection, London (V0046349EL and V0046349ER).

284
A LARGE PORTRAIT OF MAHARAJAH SHER SINGH, VIEWED IN PROFILE
PUNJAB, CIRCA 1860-70
gouache and gold on paper, yellow and orange border
403 x 300 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

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285
A SIKH CHIEFTAIN, PROBABLY SHER SINGH OR SUCHET SINGH, ON HORSEBACK, AN ATTENDANT BEHIND WITH A PARASOL
PUNJAB, CIRCA 1840-50
gouache and gold on paper, blue inner border, stippled pink outer border, cover paper with inscription in *nagari* script
258 x 195 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

The inscription on the cover sheet repeats the word *ram*, 'God'.

286
HARI SINGH NALWA, THE GENERAL IN COMMAND OF THE SIKH KHALSA ARMY, SEATED AT AN ALCOVE WINDOW
PUNJAB, CIRCA 1835
gouache and gold on paper, floral inner border, light pink outer border
185 x 130 mm. with borders

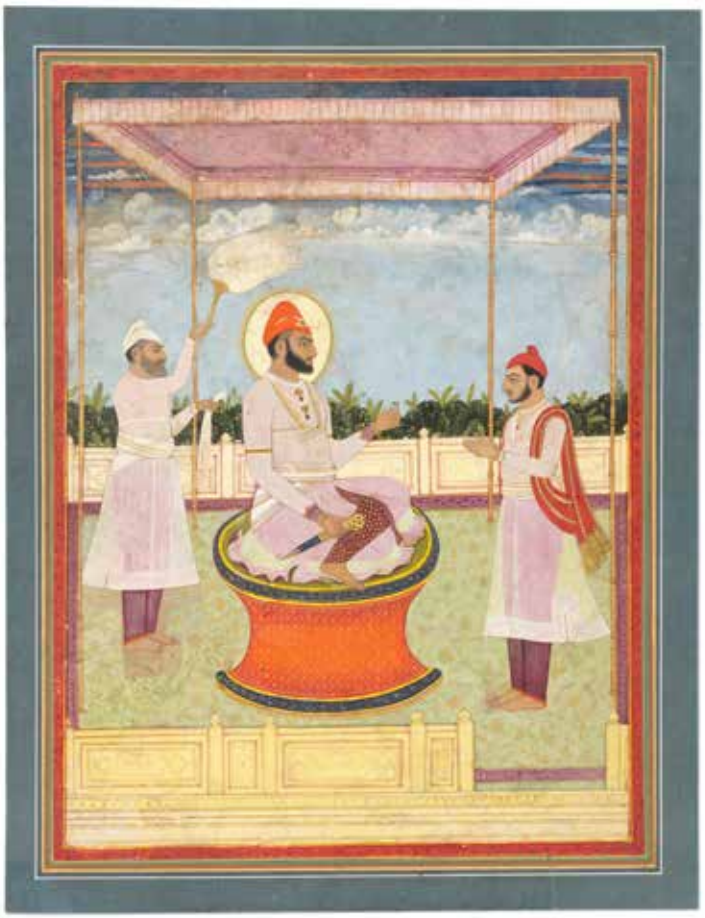
£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

This senior commander of the Khalsa Army and scourge of the Afghans first made his mark in his early youth. Maharaja Ranjit Singh was in the habit of recruiting his soldiers from the fittest of the Punjabi populace and to this end he organised wrestling, athletic and equestrian competitions. The young Hari Singh came to prominence at one of these gatherings when he defeated three wrestlers simultaneously in the Maharajah's presence. Impressed by the performance, the ruler of Lahore appointed him as a bodyguard.

Hari Singh's subsequent career as a military commander began following an incident during a hunting trip. According to tradition, Ranjit Singh witnessed him courageously wrestle a tiger barehanded before dispatching the beast with a sword blow. For this heroic feat, Hari Singh was bestowed the epithet 'Nalwa', having emulated the hero of a popular folk tale who also decapitated a tiger in front of his king. He was rapidly promoted and received a commission in command of 800 horse and foot. He showed promise as a young commander of a regiment in the Battle of Kasur in 1807. After several distinguished performances in a succession of campaigns, circumstances led him to more testing assignments in distant and turbulent provinces. He was chiefly instrumental in the capture of Multan in 1818, and in the following year he commanded a division of the army invading Kashmir, where he was later appointed governor. He was, however, destined to spend the most important years of his career on the frontier with Afghanistan, initially as governor of Hazara and subsequently in command at Peshawar.

From collecting revenue and suppressing criminality, to constructing forts and tackling Sayyid Ahmed Shah, he became the firm favourite of the Sikh soldiery. He was equally the bane of the Afghans – Pathan mothers even used his name to scare their children into doing as they were told.

A very similar drawing of the same figure is in the Lahore Museum (D.20).
There are two paintings in the Toor Collection depicting Hari Singh Nalwa: the first showing him inspecting mounts alongside Maharajah Ranjit Singh and other officers, dated circa 1830-32; the second showing him riding on an elephant amidst his heavily-armed retinue, dated circa 1825-35; and a gold-plated shield dated 1824-25 and inscribed to him. See D. Toor, *In Pursuit of Empire: Treasures from the Toor Collection of Sikh Art*, London 2018, pp. 106-117.



287
RAJAH KARAM SINGH OF PATIALA (REG. 1813-45) ENTHRONED ON A TERRACE BENEATH A CANOPY, WITH A COURTIER BEFORE HIM, AN ATTENDANT BEHIND WAVING A *MORCHAL*
PUNJAB, PATIALA, CIRCA 1820-30
gouache and gold on paper laid down on a later card mount with coloured borders
285 x 217 mm.; with borders 324 x 250 mm.

£8,000 - 12,000
€9,300 - 14,000
US$11,000 - 16,000

Provenance
Private UK collection until 2012.
Bonhams, *Islamic and Indian Art*, 14th June 2012, lot 302.

For another portrayal of Raja Karam Singh receiving a minister, see Sotheby's, *The Sven Gahlin Collection*, 6th October 2015, lot 84; for another portrayal, see Christie's, *Islamic Art, Indian Miniatures, Rugs and Carpets*, 23rd & 25th April 1991, lot 32.

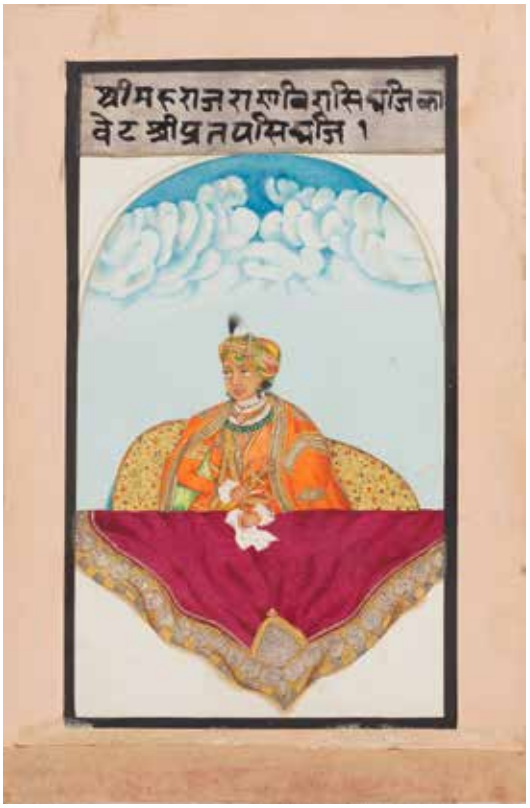
After Lahore lost its importance as a centre of power and patronage, following the death of Maharajah Ranjit Singh, Patiala became probably the most important kingdom within the Punjab. Rajah Karam Singh was fourth in the line of descent from the kingdom's founder, and his reign was marked by a period of relative peace after the internecine strife amongst the Sikhs. For another portrayal of Karam Singh, this time with his son in an interior, see S. Stronge (ed.), *The Arts of the Sikh Kingdoms*, London 1999, p. 165, fig. 188; and see also pp. 165-170 for a discussion of the kingdom of Patiala.

Karam Singh (1798–1845) was fourth in line from the founder of the Phulkian clan, and his principality, Patiala, was the most prominent of the major cis-Satluj states (the other two being Jind and Nabha), all of whom shared a common seventeenth-century ancestor named Phul. In 1809, these Phulkian states accepted British suzerainty rather than risk being consumed by Ranjit Singh's ever-expanding empire. The treaty left them absolute in their own territories, exempting them from tribute but requiring their assistance and co-operation in the defence of their own country. Above all, the British Government, as opposed to any Sikh authority, was to be regarded as the paramount power.

Karam Singh ascended to the throne at the age of fourteen and soon after proved helpful to the British in the Anglo-Nepal war of 1814–15. As reward for his services he received a large tract of the Himalayan foothills below Simla.

At the commencement of the First Anglo-Sikh War, Karam Singh initially helped the British by securing vital supplies and safeguarding Ludhiana, the northern-most military base in British India. In a dramatic development, he was accused of treachery and hung by his 'protectors' on 22 December 1845, the day after the crucial battle of Ferozeshah. He had been found to be corresponding with the enemy while his troops protected Ludhiana. Karam Singh's son, Narinder Singh (1824–1862) succeeded his murdered father. Fortunately for the British, he was even better disposed towards them than his father and would prove to be one of their most loyal Indian vassals.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



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288
PRATAP SINGH (1848–1925), ELDEST SON AND SUCCESSOR OF MAHARAJA RANBIR SINGH (REG. 1856–85) OF JAMMU AND KASHMIR, SEATED AT A BALCONY, HOLDING A JEWEL-HILTED SWORD (*TULWAR*)
KASHMIR OR PUNJAB, ATTRIBUTED TO HASAN AL-DIN, CIRCA 1856-60
gouache, gold and silver on paper mounted on card, two lines of text in *nagari* script in silver-ground panel at top, pink outer border
159 x 102 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

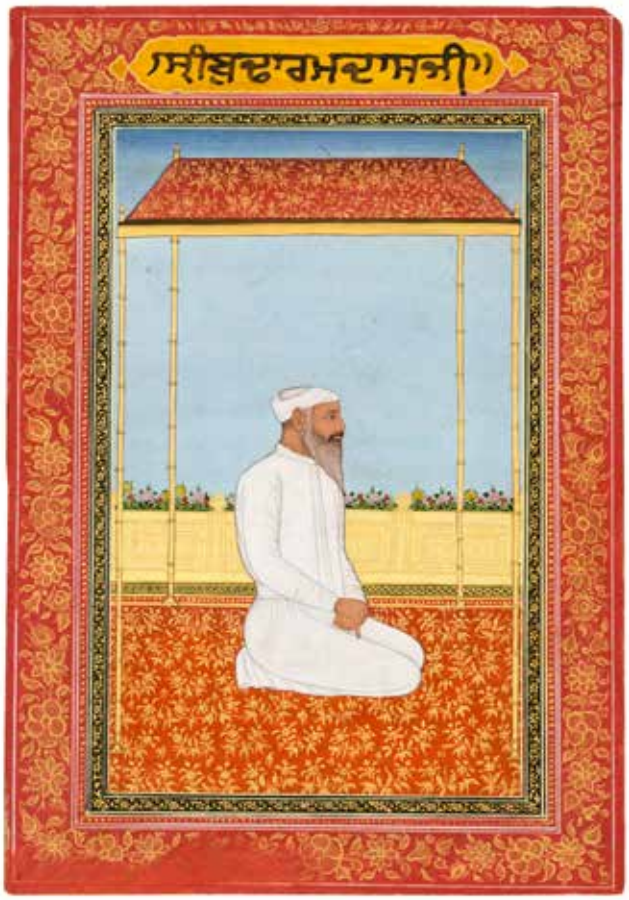
The inscription reads: *shri maharaj ranvera singh je ka veit shri pratap singh je 1*, 'Exalted and respected Pratap Singh, first son of exalted and respected Maharaja Ranbir Singh'.

The artist Hasan al-Din, who was originally from Jodhpur, appears to have reached Lahore from Delhi by the early 1840s, possibly attracted by the reputation of Maharaja Sher Singh as a patron of the arts. There are clear stylistic similarities between our painting and a set of sixteen portraits in the Toor Collection (unpublished), which are closely connected to the individual portraits in the artist's painting of the darbar of Maharajah Ranjit Singh, circa 1850, in the San Diego Museum of Art, acc. no. 1990.1351.

289
MAHARAJAH DULEEP SINGH, AFTER FRANZ XAVIER WINTERHALTER
INDIA, EARLY 20TH CENTURY
gouache on paper, yellow border, reverse with an impression apparently from a Mughal seal
505 x 348 mm.

£3,000 - 5,000
€3,500 - 5,800
US$4,000 - 6,700

After the original portrait in oil of 1854, now in the Royal Collection, which was lithographed (for an example of which see the sale in these rooms, *Islamic and Indian Art*, 12th November 2024, lot 194.



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290
BUDHA RAM DAS DRESSED IN WHITE KNEELING BENEATH A CANOPY ON A TERRACE
PUNJAB, PROBABLY PATIALA, MID-19TH CENTURY
gouache and gold on paper, fine illuminated borders with floral motifs in gold on a red ground, single line of *gurmukhi* on a yellow ground within cartouche in upper border
190 x 130 mm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

The inscription in the upper border reads: *sri budha ram das ji*.

On the basis of the style this portrait may be associated with the court of Patiala or one of the other Phulkian states. Alternatively, there may be a connection with either Kot Budha Ramdas in Kartarpur, Jalandar, or Gurdwara Baba Budha Ramdas in Ajnala.

291
A PREPARATORY DRAWING OF NARINDER SINGH, MAHARAJAH OF PATIALA (REG. 1845-62) ON HORSEBACK
PUNJAB, PATIALA, CIRCA 1855-60
pencil with wash on paper, laid down on an album page with gold-sprinkled borders
drawing 198 x 147 mm.; album page 340 x 240 mm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

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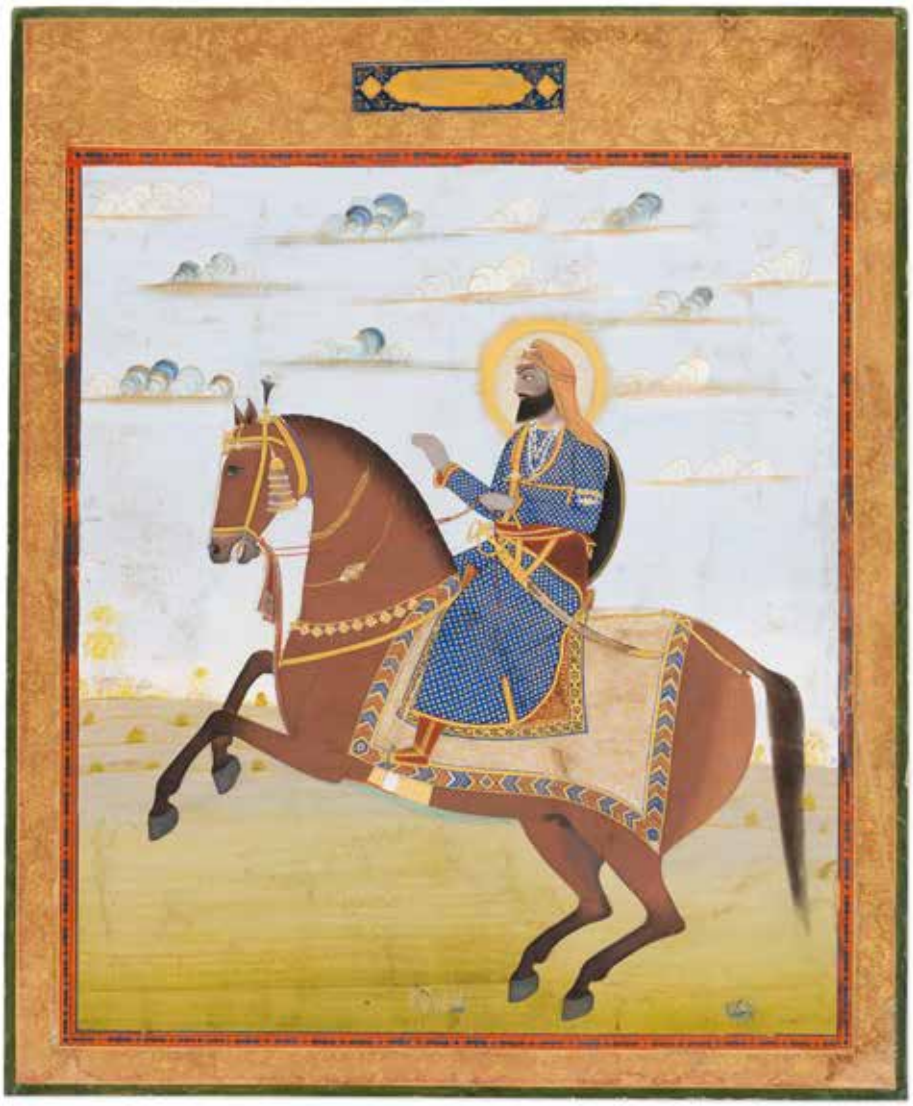

292
MAHARAJAH NARINDER SINGH OF PATIALA (REG. 1845-62) ON HORSEBACK
PUNJAB, PATIALA, CIRCA 1850-55
gouache and gold on paper, laid down on an album page with gilt-decorated floral borders, illuminated (empty) text cartouche in upper border
430 x 354 mm.

£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

Maharajah Narinder Singh, the fifth in his ruling line, was once described as 'the most enlightened ruler Patiala has ever possessed'. During his reign he encouraged music and poetry, commissioned illustrated manuscripts of both Sikh and Hindu texts, built palaces, gardens and forts. He not only inherited the relative quiet of the reign of his predecessor, Maharajah Karam Singh, but flourished as a result of his support of the British in the Anglo-Sikh Wars, and later in the Mutiny or Uprising of 1857, when he rejected overtures from the Mughal Emperor and provided men and weapons to assist the British. The British in gratitude conferred estates and honours on him.

For a survey of the artistic flourishing at Patiala, see B. N. Goswamy, 'Continuing Traditions in the later Sikh Kingdoms', in S. Stronge (ed.), *The Arts of the Sikh Kingdoms*, London 1999, pp. 165-179; for a painting of Narinder Singh on an elephant in procession, in the Sheesh Mahal Museum and Medal Gallery, Chandigarh, see Stronge, op. cit., pp. 176-177, pl. 200; and for an 1860 photograph of Narinder Singh, together with a discussion of his career, see D. Singh Toor, *In Pursuit of Empire: Treasures from the Toor Collection of Sikh Art*, London 2018, pp. 258-259.

293
A GROUP OF SIX ILLUMINATED MANUSCRIPT LETTERS, FIVE OF THEM FROM TWO SIKH RULERS, MAHENDRA SINGH OF PATIALA (REG. 1862-76) AND BHAGWAN SINGH OF NABHA (REG. 1864-71), ADDRESSED TO THE BRITISH GOVERNOR-GENERAL AND THE COMMANDER-IN-CHIEF, AND PRESENTING ENVOYS TO THEM
PUNJAB, PATIALA AND NABHA, DATED BETWEEN 1860 AND 1868
Persian manuscript on paper, all text written in *nasta'liq* script in black ink, variously decorated with gold diamonds and floral sprays, one in envelope, all folded
the largest 640 x 250 mm.; the smallest 510 x 225 mm.(6)

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Private UK collection: acquired at a UK auction between approximately 2010 and 2015.

The letters are as follows:

1. 10 lines of text, interspersed with gold diamonds, large seal impression at lower right, 600 x 240 mm.
A letter from Mahendra Singh, Maharaja of Patiala, presenting Jagdish Singh, Member of the Council of Regency, and Hakim 'Abd al-Nabi Khan Mir Munshi, who are to convey good wishes to the Governor-General (not named, but at this time would have been John Lawrence) and to the Commander-in-Chief (who at the time would have been William Mansfield), dated Vikram Samvat 1924/8 July 1867.

The large seal impression reads: *farzand-i khass-i dawlat-i inglisiya mansur-i zaman amir al-umara' maharaja-dihraj rajshir sri maharaja-yi rajagan mahindar singh mahindar bahadur 1919*, 'Special Son of the English State, the Victorious of the Age, Commander of Commanders, Supreme Maharaja, Rajshir Sri Maharaja of Rajas, Mahendra Singh Mahendra Bahadur 1919/1862'.

2. 13 lines of text, interspersed with gold diamonds, large seal impression at lower right, 510 x 225 mm.
A letter from Mahendra Singh, Maharaja of Patiala to unnamed high official(s), presenting Hakim 'Abd al-Nabi Khan Mir Munshi, Member of the Council of Regency, and the Diwan (Chief Financial Officer) Sayyid Imdad 'Ali, who are to convey good wishes, dated VS 1925/19th August 1867. The seal impression is the same as no. 1.

3. 14 lines of text, interspersed with small gold diamonds, seal impression at lower right, 610 x 250 mm.
A letter from Mahendra Singh, ruler of Patiala, presenting Hakim 'Abd al-Nabi Khan Mir Munshi, Member of the Council of Regency, and the Diwan Sayyid Imdad 'Ali, who are to convey good wishes to a military commander (*sipahsalar*), dated VS 1925/19th August 1868. The seal impression is the same as no. 1.

4. 8 lines of text, interspersed with gold diamonds, large seal impression at lower right, 580 x 230 mm.
A letter from Bhagwan Singh, ruler of Nabha, to unnamed high official(s), presenting Bakhtawar Singh and Munshi [...], who are to convey good wishes, dated 26th July 1866. The seal impression reads: *farzand-i arjumand-i 'aqidat-paywand-i dawlat-i inglisiya barar bans sarmur bhagwan singh malwendra bahadur julus 1920*, 'The Precious Son, the Loyal to the English State, of Barar Lineage, the Crowned, Bhagwan Singh Malwendra Bahadur. Enthronement 1920/1864'.

5. 12 lines of text, gold-sprinkled paper, interspersed with gold diamonds and stylised floral sprays, seal impression and brief note in English at lower right, 640 x 250 mm.
A letter from Bhagwan Singh, ruler of Nabha, to unnamed high official(s), presenting Bakhtawar Singh and Munshi [...], who are to convey good wishes, dated VS 1923/26th July 1866. The seal impression is the same as no. 3.

6. 21 lines of text, interspersed with gold dots and floral sprays, small seal impression at lower right together with further text written diagonally, 560 x 245 mm., in blue paper envelope with Persian address.
A letter addressed to Sir William Mansfield, the Commander of the British Army, in response to a cordial letter dated 15 Shawwal 1281/13th March 1860, expressing hope for future friendship, seal impression of a certain 'Ali Murad, dated AH 1260/AD 1844-45.

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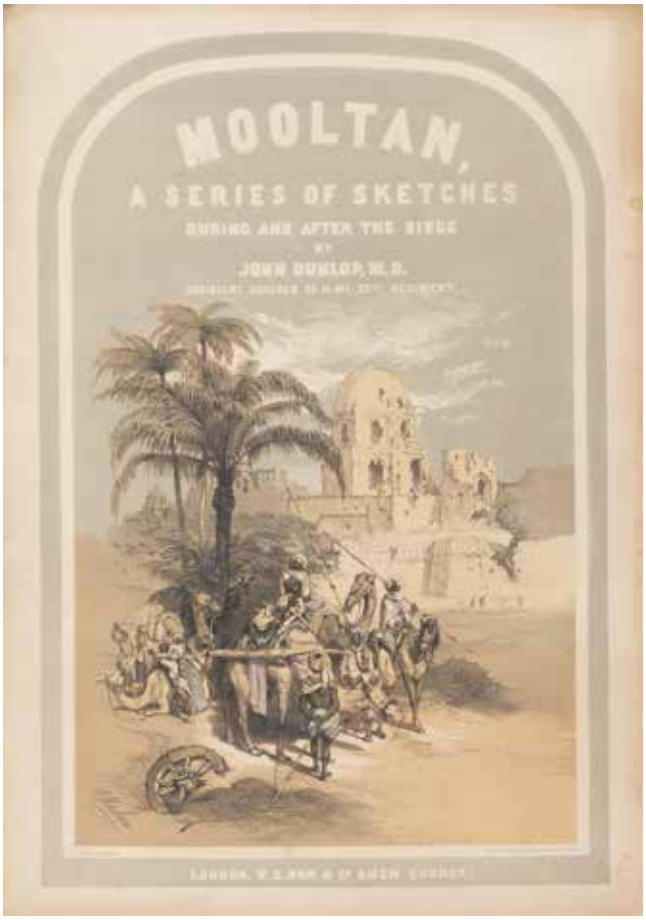

294
JOHN DUNLOP, *MOOLTAN, A SERIES OF SKETCHES DURING AND AFTER THE SIEGE. BEING TWENTY-ONE DRAWINGS, FROM SKETCHES TAKEN ON THE SPOT* [...] *WITH A DESCRIPTIVE AND HISTORICAL ACCOUNT OF THE SIEGE*
WM. S. ORR & CO., LONDON, 1849
first edition, 22 tinted lithographed plates (including pictorial title) by Andrew Maclure after Dunlop finished by hand, original red cloth, lettered in gilt on the spine, light cream endpapers, bookplate of Stoneleigh Abbey
380 x 280 mm.

£4,000 - 6,000
€4,700 - 7,000
US$5,300 - 8,000

Provenance
Library of Stoneleigh Abbey, Warwickshire.

First edition of this illustrated account of the five-month siege of Mooltan, described by the author as 'the largest town in the Sikh territory after Lahore and Amritser [sic]'. It depicts the city at this time as well as the key participants and events in the siege. The siege had come about as a result of the British attempt to impose a new ruler on this city in 1848. This triggered an armed uprising by Dewan Mulraj which, as the British authorities sought to regain control of the area, led to the five-month siege. This event was one of the principal triggers for the Second Anglo-Sikh War (1848-1849).

The 21 tinted lithographs by Andrew Maclure (1812-1885) are after drawings made on the spot by John Dunlop, MD (1823-67), Assistant Surgeon to HM's 32nd Regiment, who also provided the descriptions to accompany the plates, which are as follows:

1. Fort of Mooltan from the west, Sept. 6th 48
2. Inhabitants of Mooltan
3. The Edgah where Mr Van Agnew & Lt Andersen were murdered
4. Neirain Singh, Cham Singh & Ram Singh, brothers of the Dewan Moolrag
5. Major Edwarde's Infantry
6. Major Edwarde's Cavalry
7. In the trenches, Gen. Courtland's men
8. Camp followers, Milk women
9. Camp followers, Camel Drivers
10. In the trenches-Septr 12/48 H.M.'s 32nd Regt.
11. Mundee Awa Dec 28/48
12. Storming the 'Mundee Awa' or Great Mound
13. Breaching the Delhi Gate. European sailors of the Indian Navy
14. Explosion of the Magazine Dec. 3
15. Appearance of Mooltan, quarter of an hour after the explosion
16. The 1st Bombay Europ. Fusileers storming the breach at the Koonee Boorg/Jan. 2nd 3 p.m
17. Struggle in the Town-Capture of 2 Sikh Standards
18. 'Churda Choke' or Great Bazaar-after taking the City
19. NE side of the fort, showing the British trenches Jan 6 1849
20. Dewan Moolrag in custody of a part of H M's 32nd Regt
21. NE side of fort, Funeral procession of Vans Agnew and S. Andersen

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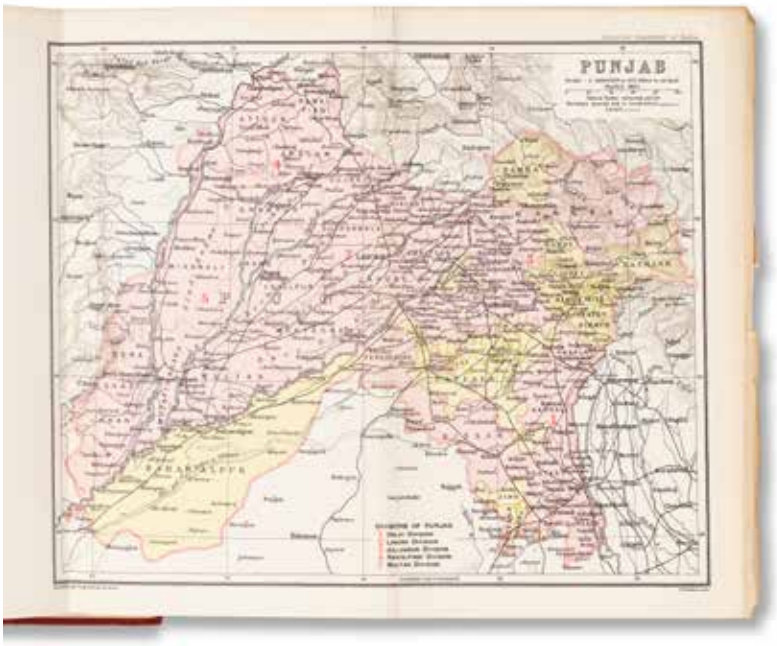


296

295 •
***TRAVELS IN INDIA, INCLUDING SINDE AND THE PUNJAB*, BY CAPTAIN LEOPOLD VON ORLICH, IN 2 VOLUMES**
LONDON, LONGMAN, BROWN, GREEN & LONGMANS, 1845
pp. 278 and 314 respectively, translated from the German by H. Evans Lloyd, chromolithographed plates opposite title pages, numerous further monochrome lithographed illustrations, mostly of tradespeople, within text, various ownership inscriptions including William Gedney, Brooklyn, New York,. 1972, publisher's green embossed cloth with embossed floral motifs and image of Siva on front and rear covers, in later card slipcase
230 x 150 mm.(2)

£1,000 - 2,000
€1,200 - 2,300
US$1,300 - 2,700

The original German title was *Reise in Ostindien in Briefen an Alexander von Humboldt und Carl Ritter*, Leipzig 1845. The author describes his travels from London to India by way of Gibraltar, Cairo and Aden in a series of letters to Alexander von Humboldt and Carl Ritter. He first came to Bombay and then travelled to Puna, Kuraschy, Sakkar and Ferospur, etc. His original intention had been to travel with the British Army to Afghanistan to report on the war, but he was delayed and caught up with the British at Ferozpur. He met Maharajah Sher Singh, whom he described as 'very corpulent and strongly built, but is light in his movements; his features are expressive of good-nature and a love of pleasure, and his fine dark eye beamed with kindness and affection: his black beard was very carefully dressed' (vol. I, p. 214).

296 •
***IMPERIAL GAZETTEER OF INDIA, PROVINCIAL SERIES: PUNJAB*, IN 2 VOLUMES**
CALCUTTA, SUPERINTENDENT OF GOVERNMENT PRINTING, 1908
2 volumes, pp. 455 and 447 respectively, each volume with coloured folding map, original maroon cloth
223 x 150 mm.(2)

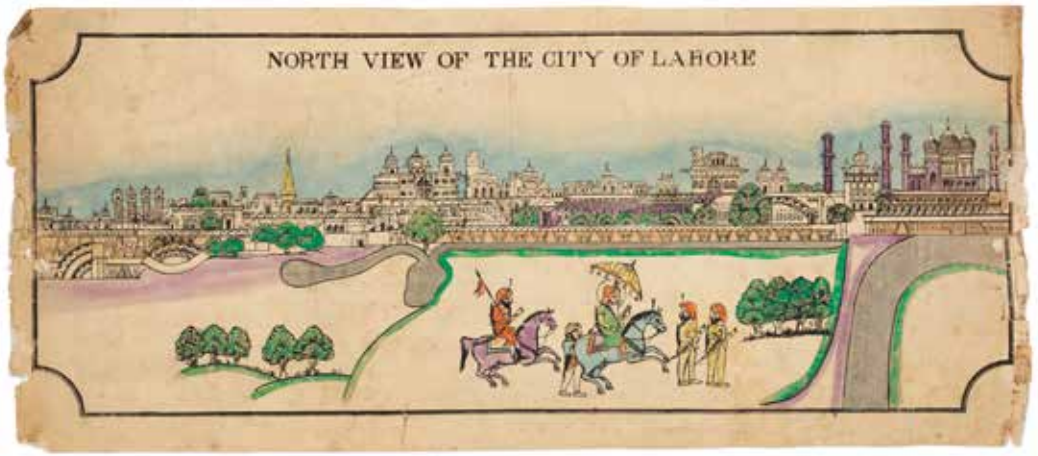
£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Provenance
The London Library (withdrawn, last issued 1988).

Volume I is entitled: *The Province, Mountains, Rivers, Canals, and Historic Areas, and the Delhi and Jullundur Divisions*, coloured folding map of the Punjab showing districts.
Volume II: *The Lahore, Rawalpindi, and Multan Divisions, and Native States*, coloured folding map as vol. I.

The native states include Patiala, Jind, Nabha, Kapurthala, Sirmur, Bahawalpur, Mandi, Suket, Maler Kotla, Faridkot, Chamba and many Simla Hill states.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



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297
TWO LITHOGRAPH ILLUSTRATIONS OF LAHORE, FROM *ORIGINAL SKETCHES IN THE PUNJAUB*, DEPICTING THE TOMB OF RANJIT SINGH, AND THE CITY VIEWED FROM THE OLD RACECOURSE
LONDON, DICKINSON BROS., 1854
coloured lithographs, captions in lower borders
250 x 325 mm. and slightly smaller (sheet size)(2)

£1,500 - 2,000
€1,700 - 2,300
US$2,000 - 2,700

Original Sketches in the Punjaub was compiled from drawings by an anonymous female artist who accompanied her husband, an army officer, on his posting to Lahore in around 1851. Thirteen of the twenty views depicted Lahore. Her identity remained mysterious when they were published in London, and remains so. See F. S. Aijazuddin, *Lahore: illustrated views of the 19th Century*, 1991, pp. 7, and 54-58, nos. 18-20 (the view from the racecourse is no. 20).

298
A HAND-COLOURED WOODCUT PRINT DEPICTING THE CITY OF LAHORE FROM THE NORTH, WITH MAHARAJAH RANJIT SINGH RIDING WITH AN ESCORT IN THE FOREGROUND
PUNJAB, LAHORE OR AMRITSAR, CIRCA 1870
coloured woodcut on paper laid on silk, title at top *North View of the City of Lahore*, black margin rules, inscribed on the reverse *Amritsar Native Drawings*
220 x 503 mm.

£1,000 - 1,500
€1,200 - 1,700
US$1,300 - 2,000

Provenance
Bonhams, *India and Beyond in Books and Photography*, 26th October 2007, lot 197.

For a very similar woodcut, with the same title but with some of the buildings identified, and which originally belonged to J. Lockwood Kipling (founder of the Mayo School of Arts in Lahore, and father of Rudyard), see F. S. Aijazuddin, *Lahore: illustrated views of the 19th Century*, 1991, pp. 84-85, no. 39.

This is one of three known compositions of the north view of Lahore which were depicted in woodblock prints. A second composition (with minor figural variations and captions to some of the buildings) is in the Victoria and Albert Museum (IM.2:87-1917) and the Wellcome Collection, while a third (featuring a large group of riders on horses and an elephant) was sold at Christie's, *Travel and Natural History*, 22nd September 2005, lot 157.

297

299

A LARGE ALBUM OF PHOTOGRAPHS OF THE INVESTITURE OF MAHARAJA BRIJINDAR SINGH BRAR BANS BAHADUR OF FARIDKOT (1896–1918), 24TH NOVEMBER 1916
VERNON & CO., BOMBAY, 1916

48 toned platinum prints by Vernon & Co. of Bombay, mounted recto and verso in an album, emblem in corners of pages with motto 'Heaven's Light Our Guide' (motto of the Order of the Star of India), contemporary half morocco, upper cover gilt-lettered *The Investiture at Faridkote* and with the coat of arms of Faridkot State, oblong folio *photographs 285 x 370 mm. and smaller; album 390 x 505 mm.*

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

Provenance
Formerly in the collection of Kanwardip Gujral.
Bonhams, *India and Beyond in Books and Photography*, 9th April 2008, lot 170.

The album of photographs record and commemorate the Investiture of Maharaja Brijindar Singh Brar Bans Bahadur of Faridkot in 1916, and include: several group shots with British officials including Sir Michael O'Dwyer, the Lieutenant-Governor of Punjab (1913–19), courtiers and military officers of the Faridkot state, views of the royal palace, procession scenes, the Investiture Gate, the train, the Maharajah's car, and various parades and ceremonies.

The Maharajah was adopted by his paternal uncle, Raja Balbir Singh, and succeeded to the Faridkot *gaddi* on 15th March 1906. He reigned under a Council of Regency until he came of age and was invested with full ruling powers in November 1916. He was granted the personal title of 'Maharaja' in January 1918 in recognition of his services during the Great War but died in December of that year.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

300
A GROUP OF REPLICAS OF HISTORIC DIAMONDS INCLUDING THE KOH-I-NOOR IN ITS FORMER AND CURRENT STATE EUROPE, FIRST HALF OF THE 20TH CENTURY
comprising fifteen glass diamond replicas, each with printed label with title and carat weight of the original, in fitted case
the case 28.9 x 21 x 4.4 cm.

£2,000 - 3,000
€2,300 - 3,500
US$2,700 - 4,000

The replicas include the Grand-Mogul, Orloff, Regent, Florentine, South Star, Koh-i-noor (old cut), Koh-i-noor (new cut), The Shah, Piggot, Nassack, Sancy, Pasha of Egypt, Blue Diamond and the Eureka.

Replica gem sets of this kind were created for diamond promotion purposes and for gemmological education. The present set contains a replica of the famous Koh-i-Noor (Mountain of Light) diamond. The stone is known to have been in the possession of Shah Jahan, where it was set into his Peacock Throne. The name is said to have been given to the stone by the Persian ruler Nadir Shah after he captured Delhi in 1739, and it came to symbolise supreme power in the region. Maharaja Ranjit Singh wore the stone in his turban, and later as a *bazuband*, and it came into the possession of his son, Duleep Singh, after his death. Following the Punjab being proclaimed part of the British Empire in 1849, and the Treaty of Lahore, the Koh-i-Noor was surrendered to Queen Victoria, after which time it was re-cut by Prince Albert, resulting in the loss of forty per cent of the stone's weight. Both the original and the re-cut versions of the diamond are replicated in this set. For further discussion on the stone, see D. Toor, *In Pursuit of Empire: Treasures from the Toor Collection of Sikh Art*, London, 2018, p. 235.

For similar replica gem sets sold in these rooms, see Bonhams, *Islamic and Indian Art*, 25 October 2021, lot 336, and *India in Art*, 7 June 2022, lot 86.

301
S. G. THAKUR SINGH (INDIA, 1890/99-1976)
INDIAN STREET SCENE
oil on canvas laid down on board, signed and dated '20 or '26 lower right
35.5 x 50.5 cm.

£2,500 - 3,500
€2,900 - 4,100
US$3,300 - 4,700

Provenance
Bonhams, *Islamic and Indian Art* 11th June 2020, lot 247.

Sardar Ganda Thakur Singh, an apprentice of the Lahore painter Mohammed Alam (1870-1940), began as a theatrical painter in Bombay and Calcutta. In 1917, at the age of eighteen, he was awarded a prize in an exhibition in Simla, and his painting After the Bath won 2nd Prize at the British Empire Exhibition in London in 1924. While he frequently painted female subjects with hints of eroticism, often conveyed through clinging drapery, he was also known for his landscapes. He was a founder member of the Punjab Fine Art Society in Calcutta, the Indian Academy of Fine Arts in Amritsar, and the Thakar Singh School of Arts. In 1953 he was nominated as a member of the Punjab Legislative Council. The Russian and Hungarian governments invited him to exhibit his work in Moscow, Leningrad and Budapest in 1959 (he had travelled extensively in the Soviet Union). He died in 1976. For a brief survey of his life and work, see M. Hasan, *Painting in the Punjab Plains*, Lahore 1998, p. 165.

For other works by Thakur Singh sold in these rooms, see Bonhams, *Islamic and Indian Art*, 30th April 2019, lot 216; a landscape view of Madras beach, on canvas, online sale, 4th June 2019, lot 86; and online sale, 19th November 2019, lot 201 (an oil sketch for the same subject).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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302
AN UZBEK PRISONER, AN INDIAN COPY AFTER A SAFAVID ORIGINAL PUNJAB, ATTRIBUTED TO THE ARTIST KEHAR SINGH, SECOND HALF OF THE 19TH CENTURY
pen and ink and wash on paper, numerous *gurmukhi* inscriptions denoting colours, *nasta'liq* identifying inscription, laid down on the borders of a manuscript leaf with coloured margin rules
drawing 287 x 197 mm.; leaf 357 x 263 mm.

£1,000 - 1,500
€1,200 - 1,700
US$1,300 - 2,000

For the full note on this lot, see the online catalogue

303 AR
A PORTRAIT OF A SIKH IN A GREY TUNIC BY HUGO VILFRED PEDERSEN (DANISH, 1870-1959)
oil on canvas, signed *Hugo VP* lower right
46 x 32 cm.

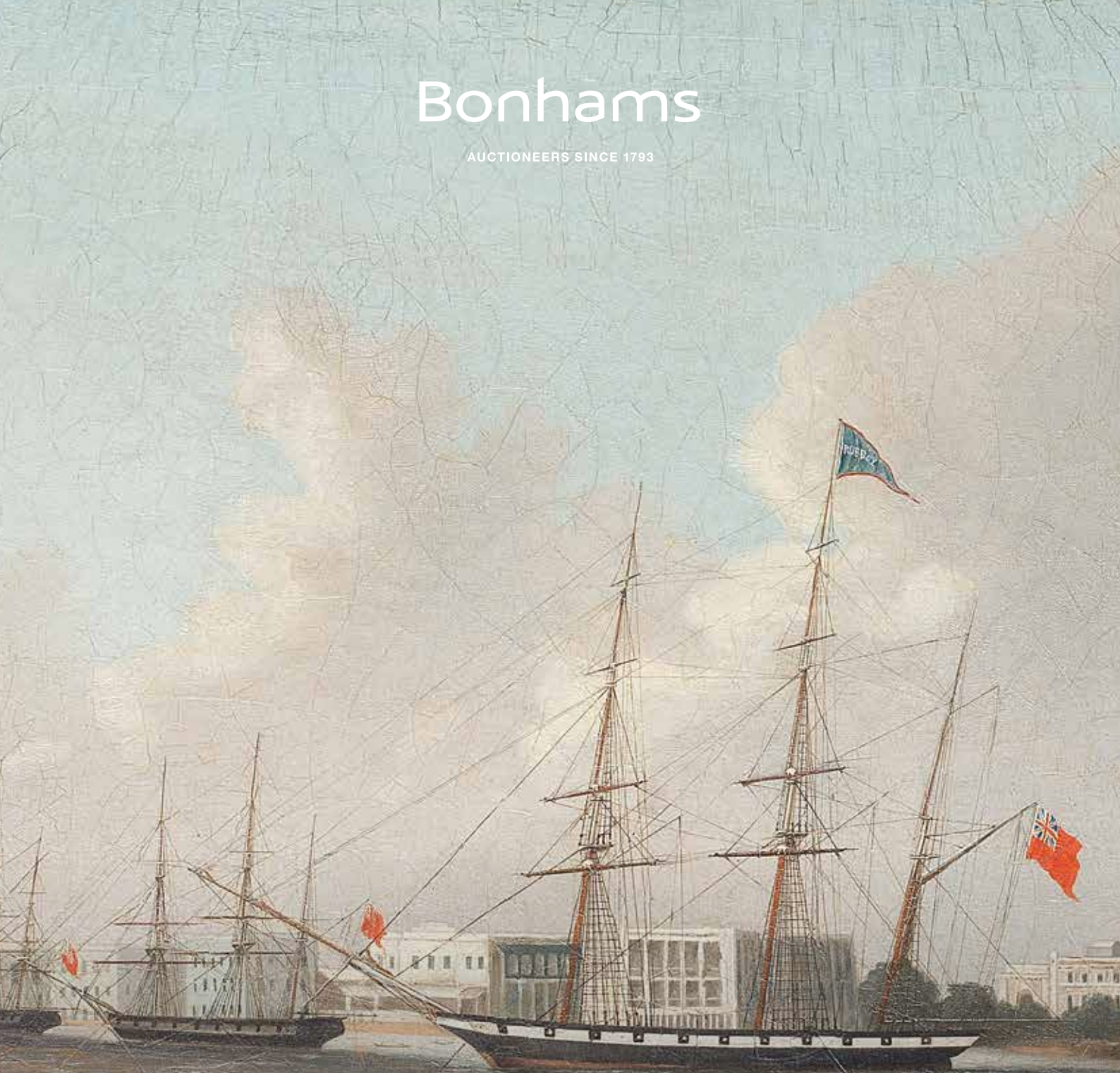
£6,000 - 8,000
€7,000 - 9,300
US$8,000 - 11,000

Provenance
Formerly in a private collection, Sweden.

END OF SALE

Bonhams

AUCTIONEERS SINCE 1793



Fine Chinese Art

New Bond Street, London | 15 May 2025

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juliette.hammer@bonhams.com
bonhams.com/chineseart

CHINESE ARTIST (CIRCA 1842)
The Clipper Rob Roy at Calcutta (detail)
£15,000 – 20,000 *
Provenance: Martyn Gregory, London

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as *"Bidders"* or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue.* Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders.* When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue.*

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement,* which you will find at Appendix 2 at the back of the *Catalogue,* and this will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description* of a *Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable **or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below.** Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot,* which is available for your own inspection or for inspection by an expert instructed by you.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

***Bonhams'* responsibility to you**

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

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Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales,* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder,* and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a Sale, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/$10,000/ HKD50,000/AUS$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.
Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.
We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement*, set out at Appendix 2 at the back of the *Catalogue*.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.
Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneer*s and the *Buyer*. This is our *Buyer*'s *Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer*'s *Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer*'s *Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

Hammer Price	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.
The following symbols, shown beside the Lot number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
⋆ *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
• Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
α *Buyers* from within the UK: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us)in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.
We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact
Alban Shipping on +44 (0) 1582 493 099
enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:
https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply or may be requested from:
Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade
Horizon House, Deanery Road, Bristol BS1 5AH
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer*'s *Premium.*

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1´ and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5´ and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58´ and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyer*s on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer*'s sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price.* If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.

TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. Bonhams is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω, α see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or on Bonhams' website, and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the Bonhams website, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue.*

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot,* or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.

7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale.*

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or Estimate, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, **the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection** of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business, Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non- conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/ or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.

"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage,
restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue.*

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

☐☐☐☐
Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection
Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.
At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful
I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title:	Islamic and Indian Art	Sale date:	22 May 2025
Sale no.	30703	Sale venue:	New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐	If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY			
Please leave lots "available under bond" in bond	☐	Please include delivery charges (minimum charge of £20 + VAT)	☐

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com

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